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Annual Exhibitions—1931-1932

(Jury Exhibitions to Which Any Artist May Submit Work)

CARNEGIE INSTITUTE, PITTSBURGH, PA. Thirtieth Annual Exhibition of Contemporary Paintings, Oct. 16-Dec. 7, 1931.

ART INSTITUTE OF CHICAGO. Forty-fourth Annual American Exhibition of Paintings and Sculpture, Oct. 29-Dec. 13, 1931.

SOCIETY OF AMERICAN ETCHERS (FORMERLY BROOKLYN SOCIETY OF ETCHERS). Sixteenth Annual Exhibition, The National Arts Club, New York, November 26 to December 26.

Entries closed.

PHILADELPHIA SOCIETY OF ETCHERS. Fifth Annual Exhibition, Grand Central Galleries, New York, December, 1931; Newman Gallery, Philadelphia, January, 1932.

Entries closed.

PHILADELPHIA WATER COLOR CLUB. Twenty-ninth Annual Exhibition, Pennsylvania Academy of the Fine Arts, Nov. 1-Dec. 6, 1931.

Entries closed.

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Thirtieth Annual Exhibition, Pennsylvania Academy of the Fine Arts, Nov. 1-Dec. 6, 1931.

Entries closed.

NATIONAL ACADEMY OF DESIGN. Winter Exhibition, American Fine Arts Galleries, 215 West 57th St., New York, (about) Nov. 20-Dec. 13, 1931.

Entries closed.

ART INSTITUTE OF CHICAGO. Third Annual Exhibition of Lithography and Wood Engraving, Dec. 3, 1931-Jan. 24, 1932.

WASHINGTON WATER COLOR CLUB (Annual), Corcoran Gallery of Art, Dec. 5, 1931.

Entries closed.

PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA, PA., 127th Annual Exhibition of Oil Paintings and Sculpture, Jan. 24-Mar. 13, 1932.

Entry Cards received December 26th.

Exhibits received January 5th.

ART INSTITUTE OF CHICAGO. Twelfth International Exhibition of Water Colors, Mar. 10-Apr. 17, 1932.

NATIONAL ACADEMY OF DESIGN. Spring Exhibition, Mar. 25-Apr. 15, 1932.

Exhibits received March 14th and 15th.

CINCINNATI ART MUSEUM. Thirty-ninth Annual Exhibition of American Art, April 30-May 29, 1932.

The American Magazine of Art

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Color Plate Contributed by the Worcester Museum of Art

*Stephano da Verona: Madonna of the Rose Garden
The Worcester Museum of Art*

THE AMERICAN MAGAZINE OF ART

Aesthetics: an Old Subject Comes to Life

By *Thomas Munro*

Curator of Education, The Cleveland Museum of Art; Professor of Aesthetics, Western Reserve University

ONE of the characters in a comedy by Molière is much surprised to learn from his tutor that he has been talking "prose" all his life, without knowing it. He is delighted to find that so dignified and flattering a term can be applied to his ordinary conversation. In the same way, many people have discovered in recent years that they were interested in aesthetics, and had been discussing it all their lives without realizing the fact.

Every time we say that something is beautiful or ugly, or words to that effect, we are making what is technically called an "aesthetic judgment." No one can help making them, who is equipped with one or more of his five normal senses and who takes a normal interest in what goes on in the world around him. You can not observe that your dinner is well cooked, that some one's new hat is becoming or the opposite, or that your neighbor should have painted his house a different color, without expressing an aesthetic preference. You do not have to be an artist, or to know a great deal about art or philosophy in order to discuss aesthetic questions. You need merely to have definite likes and dislikes, to express them in words, and to make some effort to explain or defend them. Many a man will swear in private at the necktie his wife has bought him for Christmas. His violent dislike of it, his remark that he would not be found dead in it, are expressions of his own aesthetic feeling toward it, quite as genuine as hers in admiring it. Yet the same man, unlike Molière's hero, would deny indignantly that he was an "aesthete," or at all interested in the subject of aesthetics.

The reason is that these words have come to suggest, to the general public, something rather soft and effeminate. They make one think of Oscar Wilde a generation ago, with his long hair and flowing tie, and a sunflower in his hand. If this is aesthetics, says the "red-blooded he-man" of today, then don't talk to me about it. Yet these associations give a thoroughly false and misleading idea of the subject itself. They are due largely to the use of the word by one small group of minor artists in England in the 1890's. It is nearly always the small, unimportant artist, or the superficial, dilettante critic, who loves to pose as delicately sensitive, to wear freakish clothes, and to shudder at everything ordinary people enjoy. The world's greatest artists have been, on the whole, of much the same type as the leaders in other fields—men of brains, imagination, and strong personality. In one age and country, such men are drawn mainly into business, engineering,

science or politics; in another, conditions are such as to draw them into the arts.

In America, up to recent years, we have been much too occupied with conquering the wilderness, with establishing our industry and commerce, to have much time for art. But conditions are changing rapidly. There is now a steady demand for good art, and for teachers and interpreters of art. Our millionaires are discovering that there is more satisfaction in having well-designed houses, yachts, and automobiles than ugly ones. They want great paintings by old masters on their walls, while less wealthy people want at least good colored reproductions of them instead of the old-time glaring chromos. Good music, plays, and fiction are no novelty or luxury in our age, but an established necessity.

Now it is natural, once this interest in art has developed, that another interest, closely related, should follow it. So many things are offered to us for approval that it becomes harder and harder to choose between them. Billboards loudly proclaim that some make of automobile is the most graceful in design, that some kind of cigarette tastes better than any other, that some brand of radio has the best tone. Other advertisers make nearly identical claims. Whom shall we trust but ourselves, our own five senses and our own best judgment? Thus we are forced to discriminate and to criticize things from an aesthetic standpoint. The majority, of course, will follow the current fashions blindly in art as in other matters; but the more intelligent prefer to decide for themselves. They want to know not only what is popular but what is genuinely important, and the reasons why it is important. They read reviews of books, plays, music, and art exhibits and sometimes disagree with the reviewers. They cease discussing business, bridge, and household at times, to argue about the merits of some new piece of music heard over the radio. They discuss the modern styles in furniture, painting, and architecture. So, more and more people are coming to develop a discriminating taste, not only in the fine arts, but in food and clothing, houses and furniture, and all the other necessities and luxuries of the modern world. They demand a more artistic product as soon as they learn to appreciate it, so that even the hard-boiled business man, who would scorn to consider himself an aesthete, is forced to consider his product from the aesthetic point of view. All this means that the general level of critical taste is rising. Such a trend stimulates the work of specialists in the field of art, through providing a demand for their goods and services.

First of all are the artists. They are just beginning to find a large and steady market for their works in this country. That fact is becoming known, and art, both fine and industrial, is accordingly becoming recognized as a profession here as it has been for centuries in Europe.

A second group are the critics, teachers, and historians of the arts. It used to be said, and sometimes with truth, that a critic was a man who had tried to be an artist and failed. But we are coming to see that criticism requires a type of mind that is quite different from the artist's, and by no means necessarily inferior. Instead of impulse and spontaneous imagination, he requires an analytic and judicial temperament, along with powers of sympathetic response to the imaginings of others. The best critics are not essentially destructive, as the word seems to imply, but point out and interpret the best in art of all times.

Aesthetics, in the narrow sense of the term, is a subject closely allied to art criticism, but distinct from it. Aesthetics deals in a more general and fundamental way with the whole question of beauty and value, in the arts and in nature. It is,

of course, a rather abstract, theoretical subject, and only a person with a scientific or philosophical turn of mind will care to go very far in it.

But here again, we may be surprised to find ourselves talking about aesthetics before we know it. If you end up an argument about some play or novel with the remark, "Well, it's a matter of individual taste after all"; if you say, "We all have a right to our own opinions in these matters," you are advancing a certain well-known theory in aesthetics. If you say, on the contrary, "That picture is badly drawn," or "That girl has very good taste in clothes"—you are assuming an opposite theory, that general standards of taste do exist, which are true even though some people disagree with them.

The average person is content to drop the matter there and to go on holding his opinions, whether he can prove them or not. But there is one type of mind, not very numerous as yet but increasing, which refuses to let it go at that and insists on following up the question to the bitter end. Such a person may be called—not an "aesthete," for that word is hopelessly spoiled—but an "aesthetician." Surely if undertakers may call themselves "morticians," and real-estate dealers "realtors," the student of aesthetics may assume this equally respectable title.

Whatever he may call himself, he is multiplying in numbers very rapidly. In the last four or five years more important books and articles on aesthetics have appeared than in the twenty or thirty years previous. Lectures and courses on aesthetics are in sudden demand in schools and colleges. Over the tea-table and from behind after-dinner cigars people argue over aesthetic theories—the same sort of people who would a generation ago have been arguing about evolution.

In the past, it may be said frankly, aesthetics has been an extremely dull, useless, and tiresome subject. Few people wrote about it, or read it, except dry-as-dust college professors. Now it is being written about by a different type of person, and in a different way.

We are no longer satisfied with the ancient dogmatic rules about art, which laid down the law as to what every one ought to like. There is a basic tradition among us, even though it is often forgotten, that insists on the right of each individual to experiment and decide for himself in matters of taste, and not have to obey some one's prescription as to what is good for him. We can look back on too many cases where progressive artists, a little ahead of their time, were savagely attacked by conservative critics, only to be praised quite as extravagantly by the same sort of critic in the next generation. So we are skeptical toward any attempts to prove definite, unchanging laws in regard to beauty and ugliness.

But we are not quite satisfied, either, with the opposite extreme—that anyone's taste is as good as any one else's, or that any work of art is as good as any other, as long as both are equally popular with the public. Most of us cling stubbornly to the belief that Bach and Beethoven, Rembrandt and Shakespeare are really great in some way for all time, and that if any one professes not to like them, he is merely exposing his own failure to appreciate good art.

The old problem still remains unsolved, then, of reconciling general standards of value with individual freedom of taste. Recent books on the subject have in fact raised a good many more issues than they have settled. If any one likes an open field, one where nothing is cut-and-dried, but everything still open to controversy, then aesthetics is a field in which he can enjoy himself to the limit.

But there are signs that we are beginning to get somewhere, and not merely

going over the same old inconclusive arguments. In two respects at least the student of aesthetics today is better equipped for his task than he was a generation ago. In the first place, it is much easier for him to become acquainted with a large variety of works of art and so to have concrete material on which to base his theories. Too often in older days, aesthetic theories were purely abstract, worked out as a branch of philosophical speculation, by men who knew or cared very little about actual works of art. Now we are surrounded by museums full of original works of art. Archaeologists and explorers have brought us magnificent relics of the art of ancient civilizations and given us a broader conception of the enormous variety of art-forms that the human imagination has produced. This makes us less narrow-minded and less sure that our own products are always the best. Through excellent reproductions and translations, these treasures are available as they have never been before, to students everywhere. With all this abundance of material, the aesthetician can go to work as other scientists do, forgetting his prejudices and studying the concrete facts before him. He can try to find out what universal qualities, if any, are present in the works of every age that have stood the test of long experience. He can study the history of art and inquire what forces have moulded it, what relation it bears to the life of its age.

Another advantage possessed by modern aesthetics is derived from psychology. That itself is a very new science, but it has already given us a good deal of definite information about human nature. It tells us what our senses are and how they work in giving us experiences, pleasant or unpleasant, beautiful or ugly. It studies our desires and emotions, and their hidden workings in the subconscious depths of the mind. It explains how we form habits of liking one sort of thing and disliking others; how we can change these habits if we wish and learn to enjoy new things—even things that seem strange and ugly at first. It studies the different individuals and shows why different sorts of people need different sorts of art. Beneath these variations, it shows what basic human nature we have in common.

From this we begin to see why it is that certain kinds of art are good for every one and for all time—because they satisfy basic and perennial human needs and capacities. The old question of objective standards in art thus narrows down to be a plain question of psychological fact. To what extent are human beings alike and unchanging the world over? To that extent, large or small, there will be general, enduring standards of good art. In what ways do people vary? In those ways there will be different kinds of good art, relative to different people's needs.

The new aesthetics based on psychology has gone a long way toward explaining why we like what we like and what definite values we can secure from good art. It shows us how to develop our powers of appreciation and so to get infinitely more out of life than the person who plods through the world with eyes and ears half shut to all its interesting sights and sounds.

Whether aesthetics can help the artist is a question that it is still too soon to answer. The ways in which genius works are so mysterious and uncontrollable that we cannot be sure of aiding it by making the artist analyze his own impulses. But we are at least working toward saner methods of education in training young artists, so as not to repress their individual talents but give them free opportunities and ample materials for their work. In any case, recent aesthetics is an interesting example of an old subject taking on new life, and it is full of possibilities, practical as well as theoretical, which only the future can reveal.

Christmas Crib

By Margaret Whitemore

OVER seven hundred years ago, St. Francis of Assisi and his friend Giovanni Velita together created a group of marionettes, representative of the Nativity, in order to teach the people who could not read the story of the birth of Jesus. This scenic representation was set up in Greccio, Italy, in 1223, and was accompanied by preaching. Its success was so marked that other Nativity groups were made and set up throughout the country, and eventually came into vogue as household ornaments.

The Nativity groups, comprising doll figures in the manger, bear the name *Praesepio* or, in dialect, *Presepe*. Such groups are mentioned in early notarial records of the fifteenth century in Naples, and the custom of exhibiting them in convents and homes is found still earlier. The Basilica Libreiana of Santa Maria Maggiore in Rome from the seventh century was called "Santa Maria ad Praesepe," and regularly at Christmas time a representation of the Nativity took place in one of its chapels.

The little scenes represent a manger-crib, with the infant Jesus, Mary, Joseph, and the shepherds, wise men, and others associated with the Bible story. Shepherds are shown sleeping in the fields with their flocks around them. Sometimes the three Eastern kings are depicted, paying homage to the infant child. In cold countries, the scene is usually laid in a thatched stable, with snow and icicles, and an ox or an ass bending over the child, warming him with its breath. In warmer climates the manger is placed in the open air, with sunny mountain slopes or wild barren stretches of country for the setting. Often there is to be seen a wayside inn, such as might be found in southern Italy during the eighteenth century, with a copious display of the fruit, vegetables, and other produce of the country, as well as cattle, goats, and sheep. Sometimes there are quaint domestic touches, such as pigeons on their nests, bird cages, turkeys, and chickens and baskets filled with minute eggs.

Great care was given to the construction of the little figures. The bodies were usually made of rags to render them pliable, and the heads were often of terra cotta. Some were made entirely of papier maché and some were carved out of wood. Most of the figures have movable limb joints. There is said to be only one person left in Naples who can still produce the old-style dolls and repair them. The finest silks and laces were used to clothe them. Sometimes the infant wears a wadded cap, tied round with a kerchief turban-wise, and a striped gown wound about with strips of cloth or ribbon. The best examples show accurately the costumes of the peasants of the period. In 1760, the King of Naples prepared a Christmas crib with his own hands and his queen cut up her own sumptuous garments to dress the dolls. This Nativity group is now placed in a historical museum near Naples—a double guard was necessary when it was first exhibited, because of the crowds eager to see it. There are five hundred figures of people and two hundred of animals, all of finely carved wood and wax and wearing costly fabrics. The shepherds were modeled after actual figures of peasants of the preceding century.



*Christmas Crib from the Spooner-Thayer Museum
The University of Kansas*

European people of wealth often have exhibitions of this kind arranged in their own homes at Christmas. A fine specimen of a complete Christmas crib may be seen at Oberammergau, famous for its Passion Play. This was formerly kept in the old parish church but is now in the possession of Sebastian Lang, whose son is at the head of the renowned Oberammergau wood-carving school. Similar exhibitions in Spain are called *Nacimientos*. Some of the houses in the Philippine



Group of Shepherds, The Thayer Collection



Shepherds, The Thayer Collection



The Virgin and Child and Joseph, The Thayer Collection

Islands have little *Beléns*, which are small scenes of the Nativity with plaster or wooden dolls and figures. They range from the simplest groups of three and four figures to very elaborate ones, with two hundred or more. Individual pieces taken originally from such groups can be picked up here and there on the island. Some of these were made by the Chinese under the direction of the natives and have slanting eyes and Oriental faces. There are also figures of spun glass, forming processions of a similar nature.

One of the finest Christmas cribs in America is owned by the University of Kansas and is what is known as the W. B. Thayer Memorial Collection. There are two glass cabinets holding one hundred little Italian figures, picturesquely and ingeniously costumed in fragments of silk, fur, and leather. They were formerly in the home of Prince Massimo of Rome and were exhibited at the Castle of Sant' Angelo. Prince Massimo's mother bought one of the cabinets with her marriage portion; the other one was in the possession of the Massimo family, one of the oldest of Rome.

Many of the specimens in this collection are not connected directly with a Nativity group but are interesting as models of operatic characters and peasants of different lands. One amusing character is a fat little beggar who pleads affectingly for alms while the sack on his back is running over with fruit. The angel figures, which are partially supported by columns, are represented in flowing garments, with wings and halos, soaring above the scene of the Nativity. The rear view shows a typical tavern with peasants displaying their wares. These figures, which stand from eight to ten inches high, are remarkable examples of plastic art.

Two of the most famous modelers were Giuseppe Sammartino (1720-1793)



The Three Kings, The Thayer Collection



Shepherds, The Thayer Collection



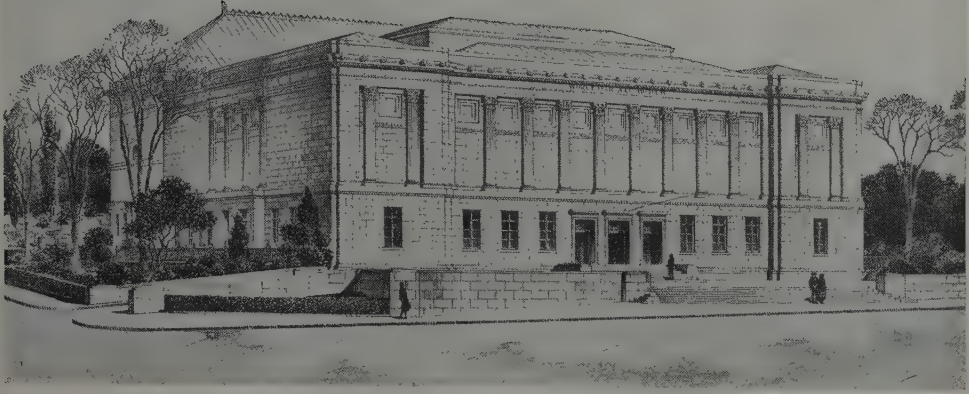
Antonio Rossellino: Virgin and Child
The Metropolitan Museum of Art



Antonio Rossellino: Group of the Nativity
The Metropolitan Museum of Art

and a well-known follower of his, Giuseppe Gori, whose specialty was the making of nobles and Oriental figures. Another artist, Francesco di Nardo, was famous for his animals; but even more skillful than he were the Vasallo-brothers, Saverio and Nicola.

In the Metropolitan Museum in New York, there is another very famous Nativity group, the work of Antonio Rossellino, a Florentine, and one of the greatest masters, who lived from 1426 to 1478. These figures, the Virgin and Child, Joseph, and the ox and ass, are larger than most others of their kind. They are rather more delicate in line than those of the Thayer collection.



The New Building of the Worcester Museum

The New Museum at Worcester

By Francis Henry Taylor

Director, The Worcester Art Museum

SINCE late in the month of July, work has been under way on the new building of the Worcester Art Museum. For this new addition, one and one-half times again as large as the old building, the Museum has been fortunate in securing as architect William T. Aldrich of Boston, whose long association with the museum world has rendered him particularly helpful in the solution of the problems of displaying both ancient and modern art.

While the new building, in the restrained classic style of the Renaissance, is impressive on the exterior, it is, perhaps, in the facilities of display offered by its plan, and the possibility of utilizing the present building for entirely separate educational and administrative departments that the chief interest of the completed institution will lie. The galleries in the new building will be disposed about a rectangular court, an arrangement not new to any one familiar with the development of museum planning on the continent and in this country. The possibility of segregating the educational and administrative activities of the institution in the old building will allow the Worcester Museum to carry out to the full the plan that is partially followed in the similarly constructed Fogg Museum. At the Fogg, however, so much of the museum space has been, necessarily, devoted to the educational activities of the Harvard University Department of Fine Arts that the complete circuit of the galleries surrounding the court is not possible as it will be in the Worcester building.

The display of collections in the completed new building will, then, allow of a chronological progression for the visitor and will also achieve distinct practical advantages in administration, in addition to the obvious advantages of educational presentation. The visitor, beginning his tour of the new building on the ground

floor and being unconfused by encountering any departments devoted either to education or administration in his tour of the first building, will be able to draw from his visit certain interesting historical and philosophical conclusions.

It may be well to say here that, while in certain cases paintings will be shown with a contemporary accompaniment of fine cabinet work and decorative art, there will be no attempt, with a single exception, either to reproduce backgrounds in frank imitation of old architecture, as has been done in some institutions, or to install authentic period rooms as backgrounds.

The visitor, then, entering the main door of the new building from Salisbury Street, finds on his right a gallery devoted to ancient classical art. A great Egyptian stone relief of the Fifth Dynasty, an alabaster relief from the Palace of Assur-Nazir-pal, Greek pottery and glass, Graeco-Roman sculpture, and examples of Etruscan art will present to him here the civilizations of the Mediterranean basin. In the next gallery, he passes logically to the contemporary and successive epochs of the East, Gandhara Graeco-Buddhist sculpture, bronzes and pottery of the 'Chou, Han, and 'Tang Dynasties, Chinese and Indian sculpture in wood and stone.

The adjoining gallery (III) will contain Buddhist art in China, and in Gallery IV paintings of the Sung, Yuan, and Ming Dynasties will be grouped with bronzes, ivories, and porcelains of the eighteenth century. Gallery V has been especially endowed for the permanent display of the Bancroft Collection of Japanese Art, of which the most extensive part is the assemblage of color prints.

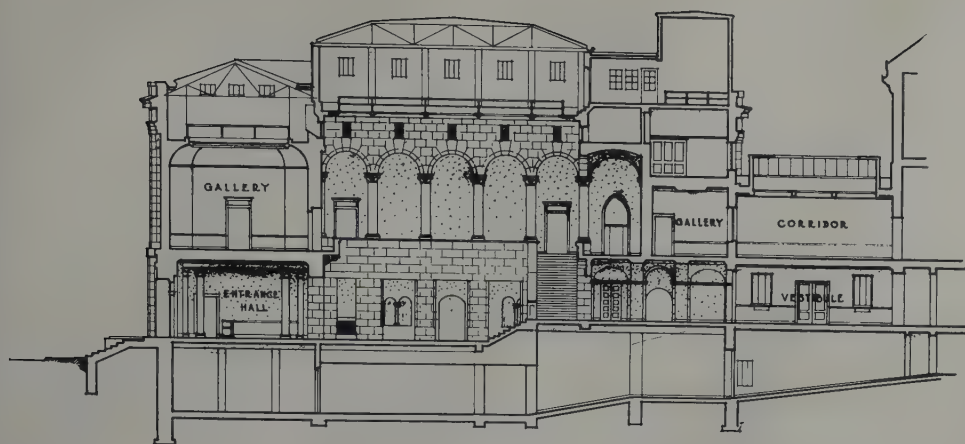
The visitor now crosses a lobby, which will probably be found suitable for the display of contemporary sculpture, and, with Gallery VI, continues to the civilizations of the Near East. Early Christian art from Asia Minor and Byzantium, the art of the Sassanids of Persia and the Seljuk Turks, geometrical designs of the later Mohammedans will forecast the artistic expressions of Mediaeval Europe.

In Gallery VII, the objects displayed will illustrate the welding of elements borrowed from classical Roman art, from the Byzantine and Greek cities of Asia Minor with the barbaric animal style of the North (in Romanesque sculpture and decorative fragments) into the magnificent artistic flowering of the period from the time of the Church Fathers to the death of Dante. The famous frescoes from the church at Spoleto will make this gallery one of the most important in America.

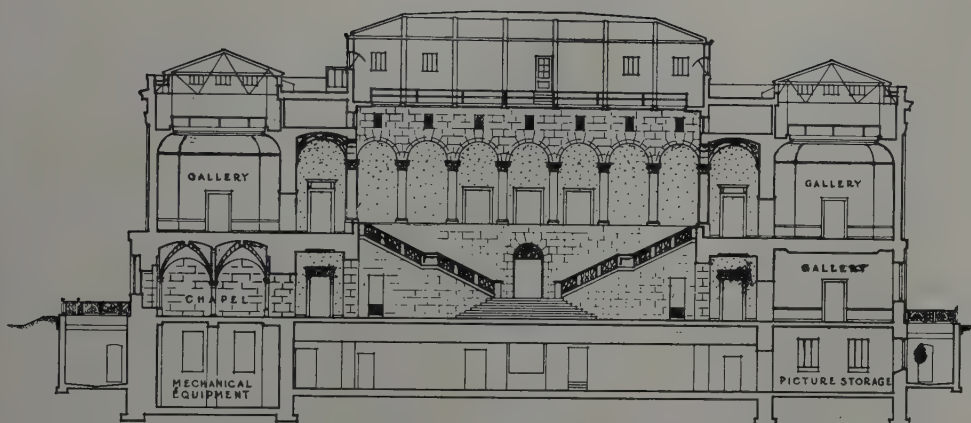
From this gallery, which pictures to him Florence and Siena of Giotto and Duccio, the visitor passes into Gallery VIII, where the Museum departs from its rule in regard to the "period room." The French Romanesque stone chapel of the second half of the twelfth century, which will be reconstructed in its entirety, offers not only a strikingly fine example of the transitional stage between Romanesque and Gothic architecture, but presents such a completely integrated background for the arts and crafts of the Middle Ages that this exception, in order to afford a more complete understanding of the period as a whole, is entirely justified.

Stained glass, tapestries, sculptures, enamels and ivories, paintings of the period of Chartres, of Salisbury, and the great Spanish cathedrals of Burgos and Seville paint the climax of the High Gothic style in the last gallery on this floor.

The visitor thus completes his survey of the art of the world prior to the Renaissance on this first floor of the Museum and, having crossed the court and mounted the staircase, finds in the first small gallery (X) on the second floor, a panorama on a small scale of the decay of Mediaeval civilization following the Hundred Years' War (illustrated in flamboyant Gothic paintings and sculpture)

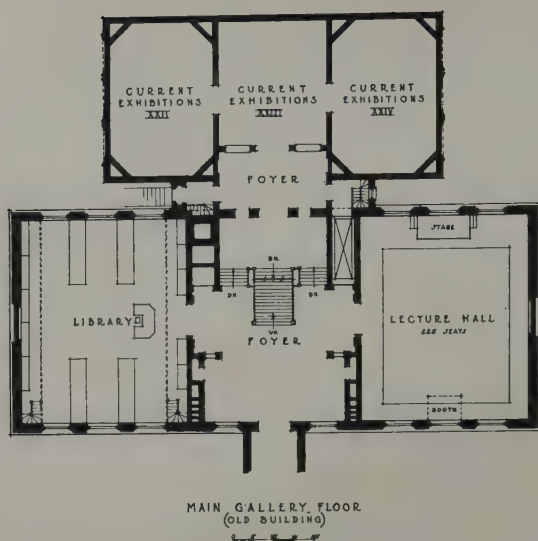


TRANSVERSE SECTION



LONGITUDINAL SECTION

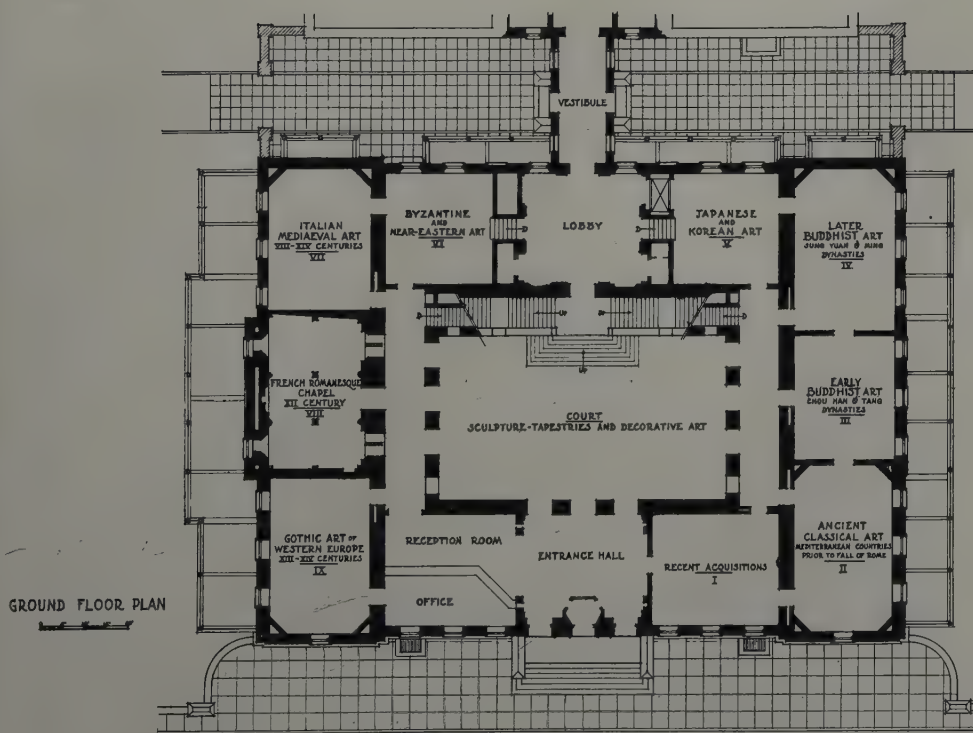
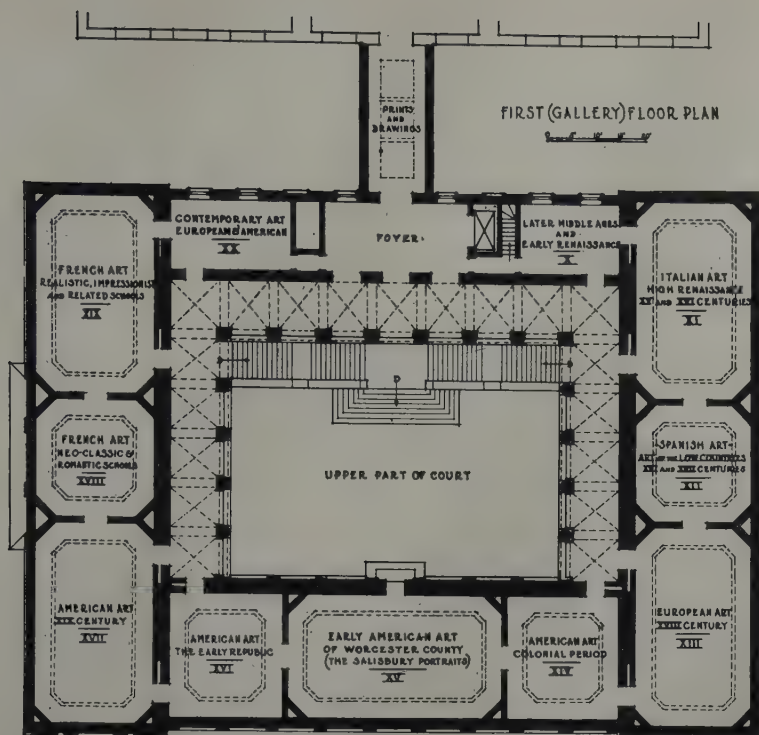




and the reflection of the individualism of Renaissance Italy in the arts of France, England, Germany, and Spain.

In Gallery XI the elements of the High Renaissance in Italy, among them the Benozzo Gozzoli *cassone*, Pesellino's charming panel, the Venetian pictures by Bellini and Titian and their contemporaries conjure up the Florence of the Medici, Rome under the Borgia, Milan ruled by the Sforza, and the great republican power of Venice.

El Greco, Ribera, Alonzo, Cano, and Goya, together with their Protestant contemporaries of Holland and Flanders, Van Dyck, Rubens, Ruysdael, Maes, and de Bray, will reflect in Gallery XII the shifting of the political and artistic scene to Spain and the Low Countries during the sixteenth and early seventeenth centuries.



The brilliance of the Court at Versailles, which colored all Europe by the royal commands of Frederick the Great, Catherine of Russia, and the English monarchs, is perpetuated in the portraits of the English and French masters, Hogarth, Gainsborough, Raeburn, Reynolds, Romney, and Mignard. In this same gallery (XIII), the less formal gaiety of the same period finds expression in the genre pictures of the late Dutch painters and the Venetian carnival scenes of Canaletto and Guardi.

Portraits painted in America prior to the Revolution, of which the Museum possesses some extremely important examples, will be supplemented by Jacobean furniture, silver, and household articles in Gallery XIV. A unique collection from the artists and craftsmen of Worcester County—the amazing group of portraits of the Salisbury family, paintings by Ralph and James Earle, and masterpieces of local cabinet-makers and silver-smiths—will occupy the large gallery (XV).

Excellent examples of Gilbert Stuart, Sully, Peale, and Inman, shown with the contemporary evolution of Chippendale, Sheraton, and Adam styles in furniture, will continue the tradition of American painting in Gallery XVI and lead up to the landscapes of the Hudson River School and the later genius of Eakins, Whistler, Sargent, and Homer, which will occupy Gallery XVII.

The interest of the visitor turns again to Europe where the growth of the modern movement is traced, in Galleries XVIII and XIX, through the classic revival under David and Ingres, the following romantic interest of Géricault and Delacroix, the quiet of the Barbizon School, to the final realism of Courbet, Manet, Monet, and the Impressionists, as well as the great figures of Cézanne, Renoir, Gauguin, Matisse, Picasso, and the masters of our own time.

With the rapidly increasing multiplicity of modern interests and with the almost terrifying dissemination of facts of current knowledge, most of them of the most trivial import, the study of the past and any philosophical conclusions that may be reached from it is completely elbowed out of modern life. Therefore, it seems likely that if the Museum can, in these times of preference for visual, and therefore almost painless, presentation of ideas, awaken in the visitor an appreciation of those fine things of the past, which have, after all, given so much to the commonplaces of his everyday life, through this chronological method of presentation, it will have served its finest purpose.

From the galleries of the new building the visitor can pass, through a corridor devoted to prints and drawings, to the old building. If the presentation has been successful, and some surmise as to the importance of the chronological development which he has just witnessed has awakened a special interest in him, he can compare past achievements in the arts with the current exhibitions that he will find on the same level, or if a special field of the decorative arts has awakened his interest, he may consult the study collections of textiles, china, glass, silver, prints and drawings on the floor above. On the floor below, the library offers him an unlimited fund of further information, and the lecture hall, on the same floor, gives frequent opportunity to extend his appreciation.

The ground floor of the old building will permit of enlarged space for the extremely interesting and valuable educational work with children of which the Museum is particularly proud.

Any one who is interested in further details about the new wing of the Worcester Museum is referred to the *Museum Bulletin* for October.—EDITOR.

EDITORIALS

The Old Year

With this issue, the Magazine completes the year 1931. In the twelve issues there has been carried on a gradual transformation which has included changes in size, paper, typography, and the general plan or arrangement of subject matter. It has been our aim to organize the Magazine by departments, which in a way represent the scope of art activity in our country. We have also tried, and shall continue to try, to broaden the field of interest to include all the arts whether we have a department for each one or not. We realize the futility of a fixed delineation between the arts and with this realization comes the related conviction that any one technique or medium as such is not necessarily a manifestation of real art.

Other magazines cover the world of art from other viewpoints. Some deal adequately with the work of individual living artists. For this reason it has seemed desirable that we emphasize subject matter rather than personalities. Still other magazines are primarily interested in archaeology and the scholarly aspects of the arts. It is our purpose to be correct without being too detailed; to show the way rather than to plod along it. And there are magazines devoted largely to trade or professional interests, that seem too specialized to be of interest to the general reader. These have their place but it seems to us that it is limited. There seems to be no adequate magazine primarily concerned with the arts as important and fundamental in the life of today and as a matter of personal concern to all intelligent men and women. It is our belief that our readers are vitally interested in the underlying principles that make for an adequate understanding of the arts, and we have tried to maintain throughout the past year something of a balance between articles such as those presented by Duncan Phillips, John Irwin Bright, Roy Mitchell, and Thomas Munro on one hand and, on the other, articles dealing with more limited aspects of separate arts, important exhibitions, notable museum accessions, and activities in the field of art that are of widespread interest.

It was inevitable that there should be differences of opinion as to the changes made in a magazine published for twenty-two years. We welcome suggestions and constructive criticism from our readers; their reactions help us in considering and forming policies. We are sure that there is a need and that there will be an increas-

ing need for a magazine such as ours, in its ideal form, may be. With the thoughtful and articulate help of our readers we shall produce a magazine that more and more nearly approaches that ideal form. There are those who object to the changes already made and there are still others (and more, we think) who approve. It is becoming clear to the Editor and his associates that this Magazine can best serve its purpose by being less an organ of the Federation and more a general magazine. The Magazine must have an entity of its own to be of real value but through its broader policies it will stand for the same fundamentals that we hope are revitalizing and making ever more significant the work of its maternal organization.

December 25?

Christmas, along with the rest of the Christian story, has always been a vital source of material and inspiration for the arts. Not only painting, sculpture, and the graphic arts, but also music and the theatre have been used by the people and by their more articulate brothers, the artists, to commemorate the birth of Christ. Nor has literature fallen behind; the words of old carols in scores of languages and dialects, more ambitious poetry, and an increasing amount of prose are clear indications of the power that the story of the manger in Bethlehem and an "exceeding bright star" has wielded in the minds of all Christians, good or bad, for hundreds of years.

Nor is it necessary to look only to the past to find this influence; it is with us today, changed in many aspects but still preserving the old intention. Is this not the age of Christmas cards as well as of concrete and steel? How else are we to explain the flood of first-class mail at Christmas? That the cards we send and receive so seldom express anything but a perfunctory, customary, and unthoughtful wish or greeting is largely due to the fact that so few of us trouble to use choice and taste in the selection of the cards we send. And trouble it would be! Looking at the piles of commercial Christmas cards, we have the feeling that they certainly are commercial in a bad sense and that, as far as spontaneity goes, they are hardly Christmas cards at all in the full sense that they might be. The great majority of them are weak and watery derivations, not thoughtfully conceived nor sincerely carried out; they have no real relation to the source from which they are supposed to spring. Even the best cards, well-printed reproductions

of madonnas by Old Masters, and others that show freshness of design, although they may suit us, may be tasteful enough, are still impersonal. They lack the liveliness of a true expression of the fine feeling of cordiality which is the essence of what is known as the "Christmas spirit."

We do not really want to make hollow gestures. What we do want, then, is to send as Christmas greetings expressions of ourselves as far as that is possible. But what are we to do? Selection of a card that we like enough to send takes time, patience, and, usually, more money than we want to spend. We have several alternatives. First of all we can send no cards; this might at least show an honest indifference and so be negatively appropriate. Secondly, we may be able to find a designer or printer who can take our idea in a nebulous state and work, with our desires in mind, to give us a completed card that will express our thoughts with a minimized expression of his. The first alternative has the disadvantage of depriving us of even the jaded pleasure of sending out a hackneyed card which means little to us and will probably mean less to our friends. The second has the drawback of considerable expense. The third alternative, which seems most satisfactory to all concerned, is to design or make our own cards.

Thought, effort, and feeling must be used, of course; but these are not rare qualities. Now, you may protest, you cannot draw; you have no training in design; you cannot write; you do not know what to say—in short the technical questions terrify you. Working alone you will find that to be natural you do not need technique; and to be natural is, after all, what you really want. You certainly can indicate a star or a fir tree or some other simple emblem. And just as surely you can place it on paper of a convenient size so that it pleases your eye. Every day you say things more convincing than "Merry Christmas" or "Greetings of the Season." These phrases are well enough and at times carry with them strength-giving associations and a sincerity that the living-voice lends them, but on paper they are dead from overwork. You can, of course, express some of the vitality of speech in any part of your card that needs it. There are many mediums. Linoleum blocks, perhaps, afford fewer difficulties than others for the whole process comes under personal control from drawing and cutting to proving and finally

printing. The difficulty is in getting access to a press, though improvised presses have been successfully used. Black and white drawings in pencil, ink, or charcoal are easily made into printing plates by an inexpensive photographic process and printed from these by any printer at reasonable expense. When colors are used, the process becomes more complicated, and so more expensive. There must be a plate for each color and on small presses only one color can be printed at a time. There has to be one impression for each color. Before you take your finished "drawing" to be printed, put it out of sight for a day or two (if you have time!) and come back to it with fresh vision. If you still like it, have it printed before you have time to get over the flush of enthusiasm. Do not let people ruin it by "improving" it, making it standardized. It may be your first attempt; keep it yours. Then, as you mail your card, you will feel a warming satisfaction when you realize that a great and moving tradition has found a personal voice through you.

The Oslo Tapestries

A Correction

Our attention has been called to an error of statement in the article on The Oslo Tapestries appearing in the August issue of this Magazine. The statement was made that the earliest tapestry, dating from the 11th century, depicted St. Francis of Assisi preaching to the birds. On calling this confliction of statement to the attention of the author he writes as follows:

"I regret to find that there has been a misinterpretation of the figures in the tapestry in question. As to the date of the tapestry, I have just been reformed by Oslo Museum that the date is about 1190. It would thus appear that I was not in error as to the date of this particularly early tapestry. The Museum now states that the tapestry is part of what is known as a Calenderier; that the figure with birds and flowers represented Spring or April, and the Knight represents the month of May. This is not quite according to the information first given me, which I however may have misinterpreted failing, owing to difference in language, to entirely grasp its import. I have waited to communicate with Oslo before writing, and trust that this is the information you desire."

EXHIBITIONS



John Storrs: Seated Torse
Awarded the Third Logan Prize
The Art Institute of Chicago, 1931



Franklin C. Watkins: Suicide in Costume

Awarded First Prize and Alfred C. Lehman Prize, Carnegie Institute, 1931

Provocative theme, but not carried out with sufficient power to make more than a bizarre impression. Design good, but detail confused. Color uninteresting and without definite contribution to the development of the design. Draughtsmanship negligible. No feeling of human tragedy evoked by the treatment of the subject.

—MARGARET BREUNING

Merited recognition for an unknown painter. Although gruesome in subject and technically spotty, the canvas is direct in statement and well organized in its almost swastika lines of force which first center attention on the instrument of self-inflicted death and then carry it to the horrible, but pathetic, head of the mis-shapen clown. The tragic theme is made endurable by compositioned repose.

—ALBERT FRANZ COCHRANE

Combines technical dexterity and force of subject matter, producing in paint a powerful denunciation of the futility of modern life. It is untamed art of fire as against that of drawing-room-boudoir gentility. The significance lies less in technique than in challenge of subject matter.

—DOROTHY GRAFLY

This surprising canvas leans heavily upon theme: a theme that, however treated, may confidently be banked on to represent good theatre. In some respects the painting is meritorious, though it is marred in spots by muffled and indecisive brushwork and weakened by the inclusion of elements frankly picturesque. A *tour de force*, one imagines, and hardly sufficient to make a reputation.

—EDWARD ALDEN JEWELL

The Thirtieth Carnegie International

The significance of the Carnegie International Exhibitions at Pittsburgh has been established through thirty years. Of recent years the International has been the storm center of a tornado of criticism. It has not always been easy to understand the underlying policy that has governed these exhibits. Mr. St. Gaudens sets forth his conception of the aim of the Exhibition in an article appearing in the *Carnegie Magazine* for October, 1931. These statements do much to clarify the situation. "During the past decade," he writes, "we have aimed to make the International a forum in which are assembled paintings representing the last five years' work of many varied artists selected in proportion to the achieved recognition given to them by their groups and nations." And later: "The merits or demerits of this International are really only to be measured by its relation to what it aims to accomplish. These aims within recent times have greatly changed." He goes on to give a resumé of the changes occurring even in so brief a period as thirty years. Then: "Today, however, we no longer ask the world to cleave to a sole standard of art furnished by any one group or artist. . . . The importance . . . of contemporary painting, like contemporary writing, is only of contemporary value. But that does not mean that it has an insignificant place in contemporary life. Quite the contrary. All life is contemporary, and the record of today is most interesting to those who are listening to the heartbeat of the life of today, especially since from it we may seek to satisfy our curiosity concerning tomorrow, when the life of today has become history. . . . The International is an exhibition of art as it is, not of art as we might wish it." Mr. St. Gaudens offers an explanation of contemporary art: "We are then in an era of new needs, new ideas, strange mechanical, social, and emotional adjustments. These needs and adjustments have formed through the ages the sources of art. They continue to form the substance of art today. But as yet art is fumbling in its eagerness to cope with these unaccustomed actions. . . . What we were looking for then, all unbeknownst, was emotional and intellectual excitement. We found it."

A brief explanation as to the Exhibition as dealt with in the *Magazine* perhaps will be useful. Four well-known critics of art were asked to write three separate things for THE AMERICAN MAGAZINE OF ART: first, they were requested to send us a short summary of their impression of the International as a whole; second, they were all asked to write a short caption for each of the prize pictures; and third, these critics were to select what they thought the most significant and important five pictures in the Exhibition and to write a criticism of each. None of the critics was willing to take the responsibility of choosing the five *most* important or significant; they were wise enough to say that they found it impossible to choose dogmatically from so large an exhibition but that they would indicate five which they considered significant. However, by reproducing a group of paintings to which prizes have not been given, as well as prize pictures, we hope to give the reader a more comprehensive understanding of the Exhibition as a whole. Also we feel that after listening to several differing points of view one is able to make a wiser individual judgment.—EDITOR.

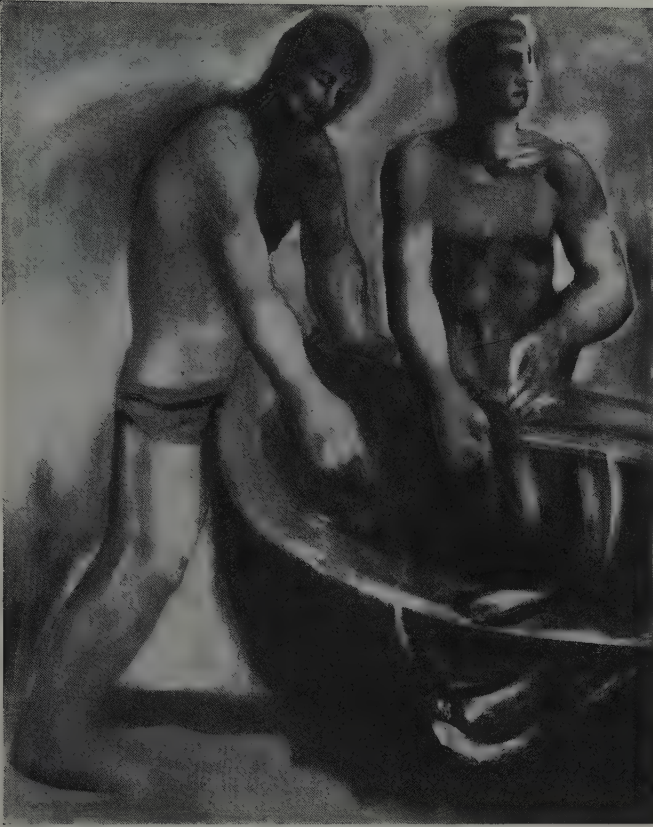
THE Carnegie International Exhibition generously presents this season, as it has for many years past, a cross section of contemporary art that comprises nearly five hundred paintings and represents sixteen nations. This varied exposition also represents, though quite unintentionally, the whole fallacy of the jury system of awards as well as the inability of artists to judge works of art. Both the juries of award and of selection, for there is a large contingent of American work which was not invited, but was chosen from paintings submitted for exhibition, are composed of well-known artists, American and foreign. Yet the choice of works made for the prize awards compel the visitor to the exhibition to doubt that artists are qualified to pass judgment on works of art. Quite obviously the desire to escape the accusation of being academic and *demodé* has caused the jurors to go to the other extreme of condoning any thing executed under the banner of modernism. It would be difficult, otherwise, to understand their curious selection of inept and meaningless works. It is obvious that any jury of award composed of different nationalities must be forced to make many adjustments and compromises—politics is too unpleasant a word to employ in this connection—yet, granted that each contingent must be permitted some concession there seems no reason that their resulting choice should be utterly banal.

The whole exhibition illustrates a lamentable absence of aesthetic standard in the admission of works to its fold. The chaotic condition of contemporary affairs is reflected, doubtless, in the heterogeneous work assembled here. Too many of the paintings depend for their effect on a shock element of surprise of bizarre viewpoint. There is far too little quality in this vast assemblage of contemporary paintings. There are, to be sure, excellent canvases, but they must be searched for carefully, since their juxtaposition to the mediocre works frequently impairs the first impression they make upon the beholder. Nor is there any lack of eminent names throughout the display, but many, far too many, of these names are represented by their most negligible works—this is, perhaps, particularly true in the French section. Are names and not performance the objective of selection? But, putting eminent names aside, is there no longer any interest in the aesthetic value of works of art? Must the foolish labels of "modern" or "representative" or any other cliché be taken as the standard of judgment in artistic output? If, however, this group is really representative of contemporary production, then the lack of aesthetic standards is evidently the most serious indictment one can make against the art of today. It is pleasant to record, however, that as a whole the American section stands out more vigorously and effectively than its foreign neighbors, so that the Carnegie show proves that art, like charity, should begin at home, if one is to form the best impression of the exhibit.

—MARGARET BREUNING

LARGEST since that of 1907, which marked the opening of the new Fine Arts Building, the Thirtieth Exhibition is likewise one of the most interesting, although I would hesitate to say best, of recent years.

The American section seems especially strong, but considerable of this apparent importance accrues from the weakened condition of its principal competitive groups, France, England, and Germany. All three share the general merits of the exhibition, but contribute few individual canvases of dominating significance. Except for a final glimpse of Forain, who died during the year, for Dongen's bril-



Mario Sironi: Fishermen

Awarded Second Prize, Carnegie Institute, 1931

There seems to be no good reason that any one, not a member of the jury, can assign for the award of this prize. The whole canvas is dull, badly drawn, and turgid in color. Neither the technical accomplishment nor the idea expressed by this work offers interest to the observer.

—MARGARET BREUNING

Trivial in theme. The catalogue title is needed to prove that dirty nude fellows are about to embark on a fishing expedition and not a much more urgently needed bath. Sculpturesque power of modelling is gained by heightened tonal contrasts, accentuation and distracting distortionism of form, aided by a palette of primitive juxtaposition of reds and blues. Force without direction.

—ALBERT FRANZ COCHRANE

Crude strength of rough-hewn ruddy bodies equally crude in structure brings to this canvas a sense of weight reinforced by the rude brown boat hull and its accents of silver fish. It has strength without finesse.

—DOROTHY GRAFLY

The emphasis is entirely on form, with little or no thought for picture-building. Form itself is crudely, even brutally, expressed, bringing into play, however, a certain quality of power and brightened by passages of revealing investigation. The employment of distortion is open to criticism since it serves to further no design element and tends to lead the eye of the spectator away from considerations that seem to have been uppermost in the artist's intent.

—EDWARD ALDEN JEWELL

liant "Ambassador from Haiti," Othon Friesz's "Beach in Normandy," Pierre Laprade's delicate "Roses," and Vlaminck's sombre "Barracks" and little "Bouquet in a Gray Vase," the French art is not remarkable. Picasso's abstraction is an extraction from the grave of forgotten things, itself a decade or more old and Matisse wearies with three more stereotyped figures, also old, from his endless "Odalisque" harem. Signac's pointilisms bear dates before the turn of the century!

The British section remains about as ever, although comparatively weakened by memories of last year's unusually fine showing. Nationally, it still oscillates between conservatism and radicalism, and is seldom, I might say never, successful when it looks to France and the continent for guidance. It is best when expressed in the brilliant, but restrained, brush of such practitioners as the late Sir William Orpen, Walter Richard Sickert, Maurice Greiffenhagen, A. K. Lawrence, P. Wilson Steer, and the late Walter Greaves.

German painting, once wildest of post-impressionism, has been considerably disciplined. From poster-like broadness has come powerful portraiture, although there is also observable in other canvases an unfortunate tendency to return to academic illustrationalism.

Italy has little to say, yet is master of every vehicle of expression; while Russia seems to have too much, without the means of articulation.

Poland makes a good showing. Holland lightens her palette and retains delicacy of touch. Spain carries on, more French than native, except in such compositions as D. Vazquez Diaz's fresco-like, monochromatic, monastic interior, "The White Table," around whose simple fare are grouped the austere, cowed figures.

The American art itself furnishes an international aspect, for its debts are many. Continental eclecticism and newness, *per se*, still guarantee admission. Yet even so there is a definite improvement and freshening. The American scene is increasingly the topic of our painters. Canvases of such merit as Speicher's masterful portrait, "Babette," and Henry Lee McFee's well-composed "Still Life; Red Apples" command attention about inanities. Painters such as Leon Kroll, Edward Hopper, Ernest Fiene, Charles Burchfield, and perhaps even Bernard Karfiol are gradually drawing away, presently to form a new academicism.

The Carnegie is in a period of transition at nearly every point, and the change is away from sloppy, meaningless independence.

—ALBERT FRANZ COCHRANE

IF THE Carnegie International has a message for the artist this year it is an American message. No other section is so aware of the objective vigor of contemporary life. Almost vanished are subjective musings and decadent introspections. Yet in the power of their objectivity American artists draw upon a basic sense of humor and of satire.

American art as we know it today owes a deep debt to its French ancestry, a debt that it is paying by daring to be itself and by revealing to a marked degree the difference in the viewpoints of Europe and America. The art of the former is still steeped in self-dissection, with the result that on canvas a man paints a picture of his tortured mental and emotional processes rather than his reaction to an objective world. The art of the latter turns outward rather than inward through its rich discovery of the American scene.



Raoul Dufy: Avenue of the Bois de Boulogne
 Awarded Third Prize, Carnegie Institute, 1931

A gay, amusing little canvas, more like a textile design than a serious painting. Not representative of the best work of this painter, who in many of his canvases achieves a sparkling brilliance of color and movement. Name rather than performance.

—MARGARET BREUNING

A large calligraphic drawing principally recommended by its signature. Its superficial gaiety and apparent joyous abandonment of pencilling are soon dissipated by its obviously conscious violation of compositional unity, monotonous flat washes of blue greens, and spectator suspicion that its childish presentation is sophisticated. It possesses, however, transitory charm and some decorative qualities.

—ALBERT FRANZ COCHRANE

Brings to canvas amusing pen-and-ink details, and flashes over them the magic of a color wheel. The effect is light, joyous, superficial.

—DOROTHY GRAFELY

This canvas is only tolerably characteristic of a very charming French modernist. Mildly indicating Dufy's skill as a calligraphic artist, it fails signally to illustrate his great distinction as a colorist. It is not an impressive example, and the prize might better have been given to another of his canvases, "The Painter and His Model," also included in the exhibition.

—EDWARD ALDEN JEWELL

Only in a few countries with such strong national bias as Russia, Spain, and Poland have artists achieved the personal flavor of the land that is to be found in the American section. And again there is a difference. Art in Russia is stimulating as propaganda and purposeful in its relation to a Five Year Plan. It is picture-writing for the multitudes. In America, on the other hand, it is the natural outgrowth of unforced life experience. Whether it be the glare of a city street at night or the bitter, satiric sense of depression that prompted Franklin C. Watkins's prize-winning "Suicide in Costume," there is in it an earnestness and yearning for self-expression that marks the awakening of a purposeful American art.

Significant, also, is the fact that American painters won five of the seven honors offered in the International. But even more stimulating is the presence among these of two artists admitted by the jury and not on the invitation list.

New life is stirring; nor is it impossible that the vigor of the American section over that of its European fellows may lie in the element of surprise introduced

by the thirty jury-chosen canvases. All Europeans and a majority of the Americans are invited. Perhaps the lists need revision; for European art, as seen in this year's International, is either at the turn of the tide or is suffering temporary eclipse through the pressure of political and social unrest.

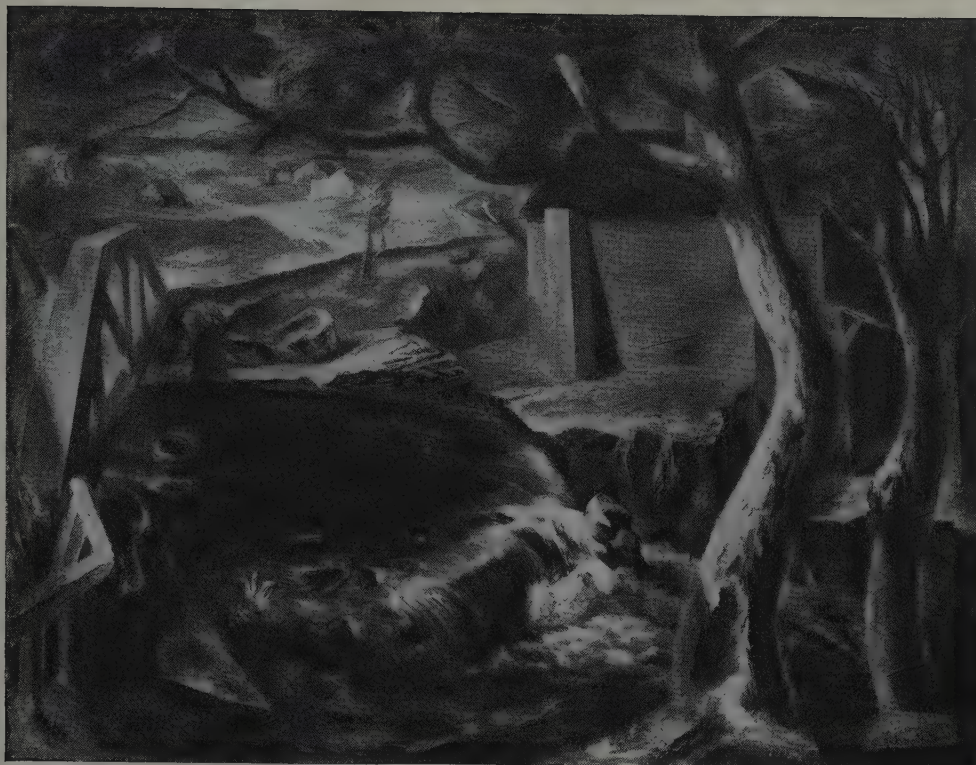
—DOROTHY GRAFLY

SUCCESSIVE Carnegie Internationals seem to make their special appeal to the imagination now on one score, now on another. Last year the first prize was given to Picasso, an artist who may be called a very embodiment of controversy, ever a storm center; yet this prize was well bestowed; nearly all were disposed to agree, since it was attached to a portrait unexpectedly "conservative" and at the same time characteristic of the painter. That was sufficient to make the exhibition memorable, even had there been no other outstanding virtues prompting applause. This year we have an even more astounding situation in the matter of prizes. It is doubtful whether many will agree, unless on sentimental grounds, with the jury's choice of first-prize material; yet the fact that the prize was given to an almost unknown American artist is sensational enough to insure a record attendance—again, were that necessary. Add to this startling piece of news the fact that only two of the awards went to artists who were not American, and we realize that little except a complete American landslide could be considered more extraordinary. So much for the skirmish of shock troops.

As regards the Thirtieth Carnegie International, viewed as a whole, the strength of the American section is of most conspicuous importance, consideration of prizes put aside. Never before, probably, has the effort of our native artists swept American representation in an International to so high a plane of excellence. It is manifestly America's year. But America, however noteworthy her achievement, is not the whole show. Defects in certain of the foreign sections notwithstanding, this reviewer found the entire exhibition interesting, sometimes absorbingly so. Where a country fails to live up to all that one knows it capable of marshalling, there are sure to be brilliant individual contributions. Poland comes startlingly into prominence this year. Spain and Italy acquit themselves extremely well, though a few examples of rejuvenated futurism would have been welcome. Signor Oppo (of the jury), when he was in New York recently, assured the writer that Italian futurism is dead; but it looked very much alive in the last international at Venice. The Russian, German, Austrian, Czechoslovakian, and Hungarian sections contain some grand pictures, though the artistic strength of these nations is not accurately to be gauged on the basis of a representation after all too slender to reveal the full stature of accomplishment. The British section, containing much arresting work, is weakened by sins both of commission and of omission—perhaps more of the latter. Although French art and the art of the so-called *École de Paris* are sponsored by a glittering roster of names, France—with a few notable exceptions—makes scarcely more than a feeble gesture.

But with all qualifications stated, all regrets expressed, it is a stimulating and vital show. Any one who thinks it might not be very hard to organize an entirely successful international exhibition (with all that is involved in the shipment of hundreds of pictures from Europe) ought to try his hand at it. The effort would be pretty sure to end in a salute of congratulation for the Carnegie's director, Homer Saint-Gaudens.

—EDWARD ALDEN JEWELL



Judson Smith: A Deserted Mill

Awarded First Honorable Mention, Carnegie Institute, 1931

A rather derivative canvas, but containing many excellent passages of good painting. It has the air of being a "prize" painting in its size and character, but it succeeds in interesting and holding the attention with rewarding increase of power.

—MARGARET BREUNING

An interesting composition in which the flow and drop of the sullen, lead-colored water, the bony fingers of the arching trees, and the eerie storm light that casts a melancholy glow in the foreground while smiling in the middle-distance conveys the feeling of desolation and abandonment that the newness of the subordinated mill does not itself suggest. Somewhat histrionic but psychologically effective.

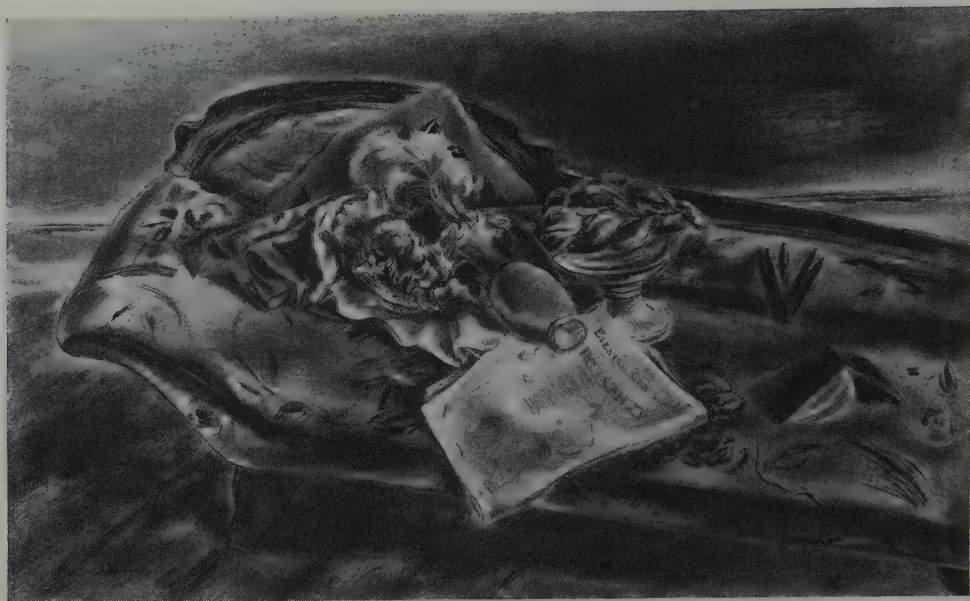
—ALBERT FRANZ COCHRANE

Reflects the art idiom of the Woodstock art colony. Technically he is one of a group. His canvas lacks individuality. Its color tempo is expressed in a red-brown minor key, the rush of its brush stroke being checked by the softness of its pigmentation.

—DOROTHY GRAFLY

Careful adherence to principles of composition is not enough to make this landscape an important or very interesting one, though the color values are intelligently managed and there are some appealing passages. Mr. Smith has advantageously heightened and to some extent freshened the sombre Woodstock palette.

—EDWARD ALDEN JEWELL



Yasuo Kuniyoshi: Still Life

Awarded Honorable Mention, Carnegie Institute, 1931

A very modish, clever work. This artist usually employs a rich, highly personal palette. He abandons it here for an anaemic monotony of color that, perhaps, parallels the tenuous idea of the canvas.

—MARGARET BREUNING

The jury, it is unofficially reported, sought for "vitalized line." It must be assumed that they found it in this instance, but in the débris it is difficult to discern.

—ALBERT FRANZ COCHRANE

An artificial composition that throws unrelated objects on the middle of a couch for reasons of technical swagger. The colors present a studied motivation in mud tones.

—DOROTHY GRAFLY

It is a fairly representative Kuniyoshi, though inferior to some of the things he has done in this field. The arrangement of the various still-life accessories is novel enough to be refreshing. The picture's least effective note is struck at the extreme right of the composition, where failure to check the flow of line creates an uncomfortable sense of suspension; a sense of rather flabby continuance not explicit in the spirit of the design.

—EDWARD ALDEN JEWELL



Andrew Dasburg: Bouquet
Awarded Garden Club Prize, Carnegie Institute, 1931

Pleasant and decorative flower arrangement meticulously executed in its balance of color and line. A purely cerebral approach without the slightest indication of any emotional interest in the subject or ability to awaken it in the beholder. A perfectly suitable award, if not a particularly thrilling work.

—MARGARET BREUNING

A pleasing but not overly important arrangement. The flowers are placed in formal, flat design, and the warm, light, restricted color range gives cheerfulness to its decorative appeal. Unfortunately, the inverted, pyramidal composition, which finds its apex in the base of the small bowl supporting the huge bouquet, gives a disquieting apprehension of instability.

—ALBERT FRANZ COCHRANE

Plays for decorative effect and creates an impression analogous to that of a bunch of flowers quaintly painted on some piece of furniture. The conception is emotionally wooden.

—DOROTHY GRAFLY

Like all of Mr. Dasburg's pictures, this one is well enough painted. Yet the piece of "flat" decoration is wholly lacking in qualities that make for anything like outstanding distinction. In this case it would certainly seem as if the jury could have made a more just disposition of the prize. In color the painting is rather pale; in execution quite correct, if somewhat chilly.

—EDWARD ALDEN JEWELL



Eugene Speicher: Babette

*Selected as one of Five Significant Paintings by Margaret Breuning,
Albert Fränz Cochrane, Dorothy Grafly, and Edward Alden Jewell*

The outstanding canvas of the whole exhibition. Superb drawing and brushwork, luscious color in stimulating and harmonious relations. Vitality throughout the whole canvas to which the slightest detail of line, color, or mass contributes definitely.

—MARGARET BREUNING

Because it is a well-composed, powerfully colored, but subtly hued, serious portrait of great carrying power, this canvas is unquestionably one of the masterpieces of the exhibition. The compositionally embarrassing circular skirt of chair has been cleverly stayed from losing equilibrium by the extended foot, which turns the circle on itself, arresting motion.

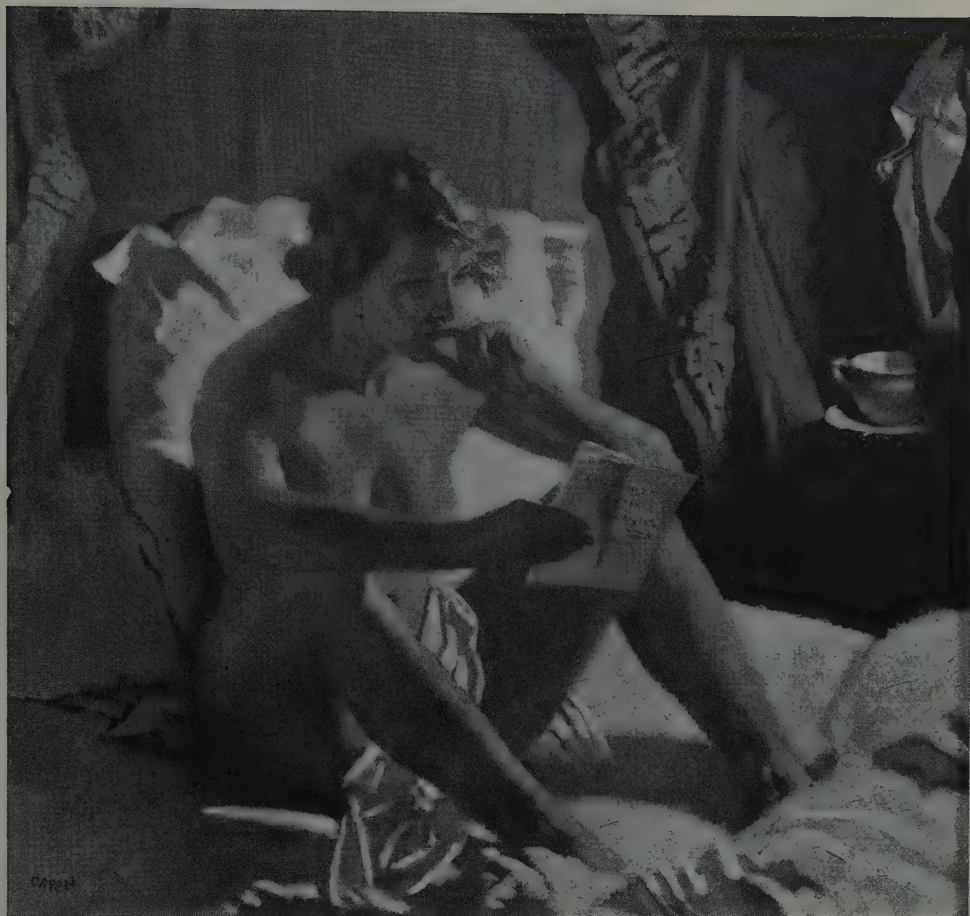
—ALBERT FRANZ COCHRANE

For sheer excellence of painting, few canvases surpass Speicher's "Babette." Skill of color modulation and of composition combine to produce an art instrument played for subtle and sensitive effect. The canvas has strength without crudity; emotional appeal without suggestive undertones.

—DOROTHY GRAFLY

This is probably Speicher's finest canvas to date and on many counts it may be regarded as the best picture in the entire exhibition. It is nobly conceived and carried to completion in the same spirit. Elements of composition and a magnificent color orchestration combine to establish a statement of definitive aesthetic repose, rarely indeed achieved by any artist. This seems to me one of the most memorable canvases of the twentieth century.

—EDWARD ALDEN JEWELL



Sir William Orpen: Morning Letter

Selected by Margaret Breuning and Albert Franz Cochrane as One of Five Significant Paintings at the Carnegie Institute

The English tradition of superb draughtsmanship brilliantly illustrated in the figure so carefully integrated into the graceful design in which the planes of light and color are skillfully broken up to produce a glamorous effect without destroying the solidity of the work. —MARGARET BREUNING

A brilliantly painted nude. Marvelously sparkling flesh tints, rich color passages in the red background stuffs and masterful, bold pencilling in the white bed clothing and pillows. Good in linear and spatial composition, the canvas is also notable in that it is not just another vacuous unshaped studio model as are many of the Carnegie nudes. —ALBERT FRANZ COCHRANE



Charles Hopkinson: Portrait of Professor Bliss Perry

Selected by Margaret Breuning as One of Five Significant Paintings at the Carnegie Institute

Brilliant presentment of personality worked out in terms of design, drawing, color. Penetration of character revealed in the bodily pose as well as in the sensitively modeled features. Simplicity and authority throughout the work.

—MARGARET BREUNING

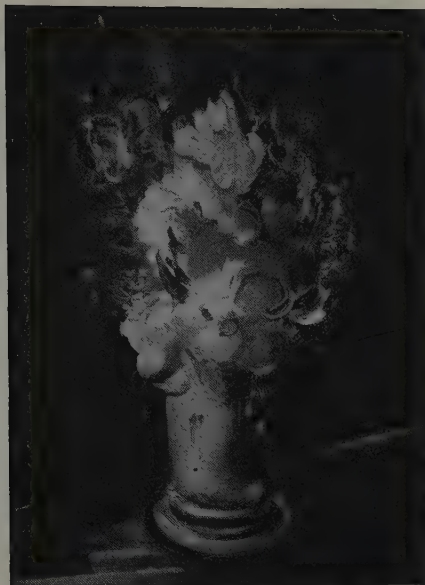


Edouard Vuillard: The Parisian

Selected by Margaret Breuning as One of Five Significant Paintings at the Carnegie Institute

An intricately detailed setting for the figure, yet one that does not subdue the vitality of the sitter. The richness—almost opulence—of color is carefully related with both power and charm. A thoroughly racial note gives an impression of individuality and integrity.

—MARGARET BREUNING



Maurice Vlaminck: Bouquet in Gray Vase

Selected by Edward Alden Jewell as One of Five Significant Paintings at the Carnegie Institute

This tiny canvas stands out as one of the loveliest evocations in the exhibition. It is beautiful painting, sensitively and brilliantly brushed: a synthesis-in-little of the artist's wholly original style and a compelling communication of the essence of the flower forms. —EDWARD ALDEN JEWELL



Max Beckmann: Rising Sun

Selected by Margaret Breuning as One of Five Significant Paintings at the Carnegie Institute

This usually vehement painter uses his original ideas and striking composition to secure a remarkable design, enhanced by sharp demarcations of whites and blacks and a resonant blue background. A bold yet subtly ordered arrangement, decorative and plastic. —MARGARET BREUNING

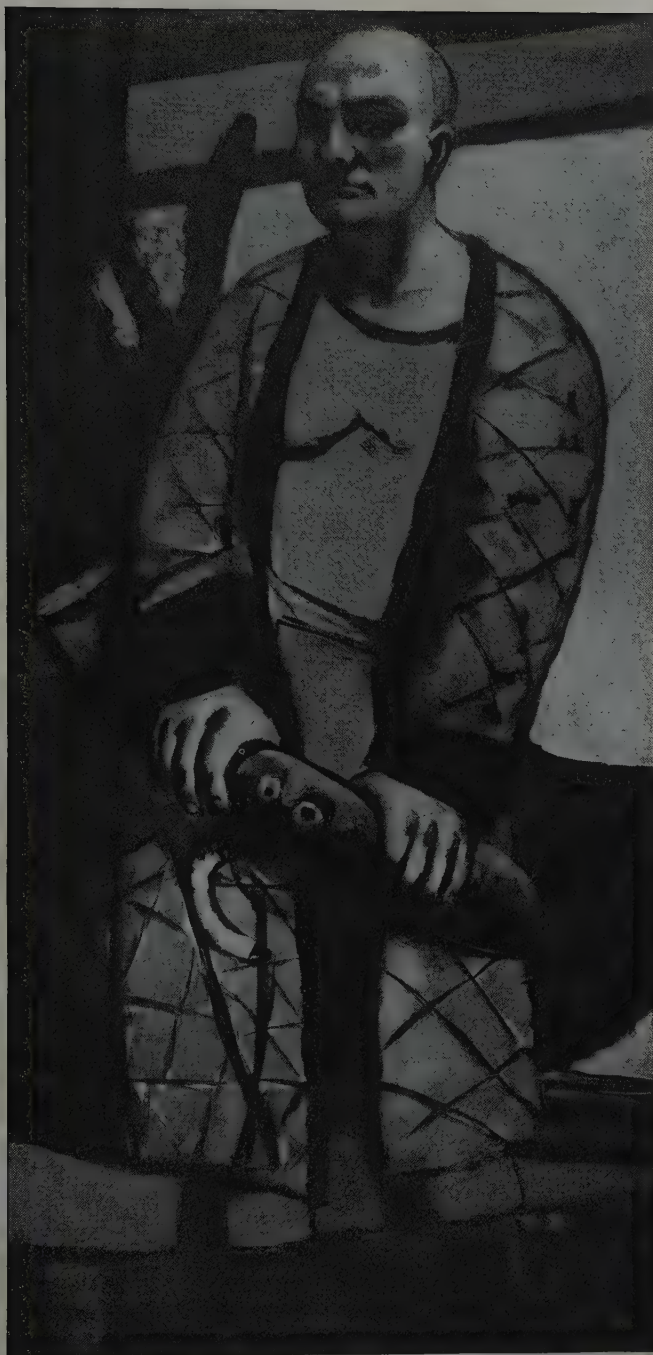


Cornelis T. M. Van Dongen: The Ambassador from Haiti

Selected by Albert Franz Cochrane as One of Five Significant Paintings at the Carnegie Institute

Dignified yet plangent display of a gold-bedecked representative of a foreign power of interesting history. Progress from days of slavery is suggested by contrasting the resplendent ambassador with the negro ship-porter subordinated to him. The artist has played to the fullest every glint of gold braid, without sacrificing the noble bearing of the subject.

—ALBERT FRANZ COCHRANE



Max Beckmann: Saxophone Player

Selected by Dorothy Grafly as One of Five Significant Paintings at the Carnegie Institute

With its strong pattern bias, its rough-hewn personality strikes the grim emotional nerve cord of German art and grows increasingly significant as the cry of the sensitive art spirit against the tyranny of modern restlessness and materialism.

—DOROTHY GRAFLY



Stefan Hirsch: Plaza Corner

Selected by Albert Franz Cochrane as One of Five Significant Paintings at the Carnegie Institute

A painting that apparently derives from advertising illustrational methods of simplified statements, but which has the qualities of a mural. Well organized in cubical forms, the canvas, by its delicate tints of white and ivory in the towering buildings emphasized against a cinnamon sky, achieves dignified monumentality without the cheapening "America aspires Heavenward" idealizing theme so often encountered.

—ALBERT FRANZ COCHRANE



Charles Burchfield: Rainy Night

Selected by Dorothy Grafly as One of Five Significant Paintings at the Carnegie Institute

Grapples with contemporary subject matter from automobiles and reflections in rainswept streets to yellow glare of arc-lights and gaunt bleak rigidity of city houses. The canvas achieves, through realism without distortion, full flavor of the American scene as experienced emotionally by one born of it.

—DOROTHY GRAFLY



Bronislaw Jamontt: The Storm

Selected by Albert Franz Cochrane as One of Five Significant Paintings at the Carnegie Institute

Although its tradition is several centuries old, it deserves high ranking as a composition unsurpassed in line significance, coördination, and dramatic tonality. Look where you will, every line is active. The powerful, diagonal shafts of light find accentuating contrast in the peaceful, meandering brook. Forces of nature disciplined by art!

—ALBERT FRANZ COCHRANE



Vilmos Aba-Novak: Heat on the Adriatic

Selected by Edward Alden Jewell as One of Five Significant Paintings at the Carnegie Institute

The artist sums up for us in this picture qualities most characteristic of the best modern Hungarian painting, but it is emphatically his own expression. Beauty of a high order resides in the curious horizontal and perpendicular hatchings and patchings. Color harmonies are delicately, not to say hauntingly, wrought, and the whole has satisfying unity.

—EDWARD ALDEN JEWELL

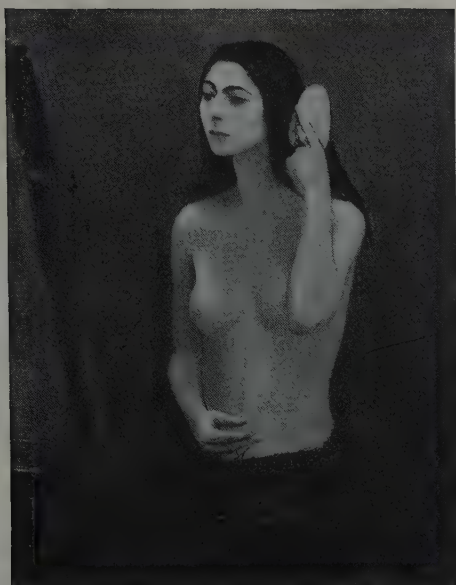


Joan Junyer: Fishermen

Selected by Edward Alden Jewell as One of Five Significant Paintings at the Carnegie Institute

This is perhaps equalled in charm by the artist's other canvas bearing the same title. Here is decorative painting that depends upon a most rare and appealing endowment of fancy. Use of color and elements of design are strongly original, yet the work is full of beguiling cross-references to the spirit (rather than the letter) of Chinese art.

—EDWARD ALDEN JEWELL



Sergius Pauser: Girl before a Mirror

Selected by Edward Alden Jewell as One of Five Significant Paintings at the Carnegie Institute

Here one finds modern Austrian portrait painting at its best. The drawing is at all points convincing. In general effect the canvas is one of honest and compelling power, forthright and searching. Subtlety, though by all means a factor, never runs into mistiness.

—EDWARD ALDEN JEWELL

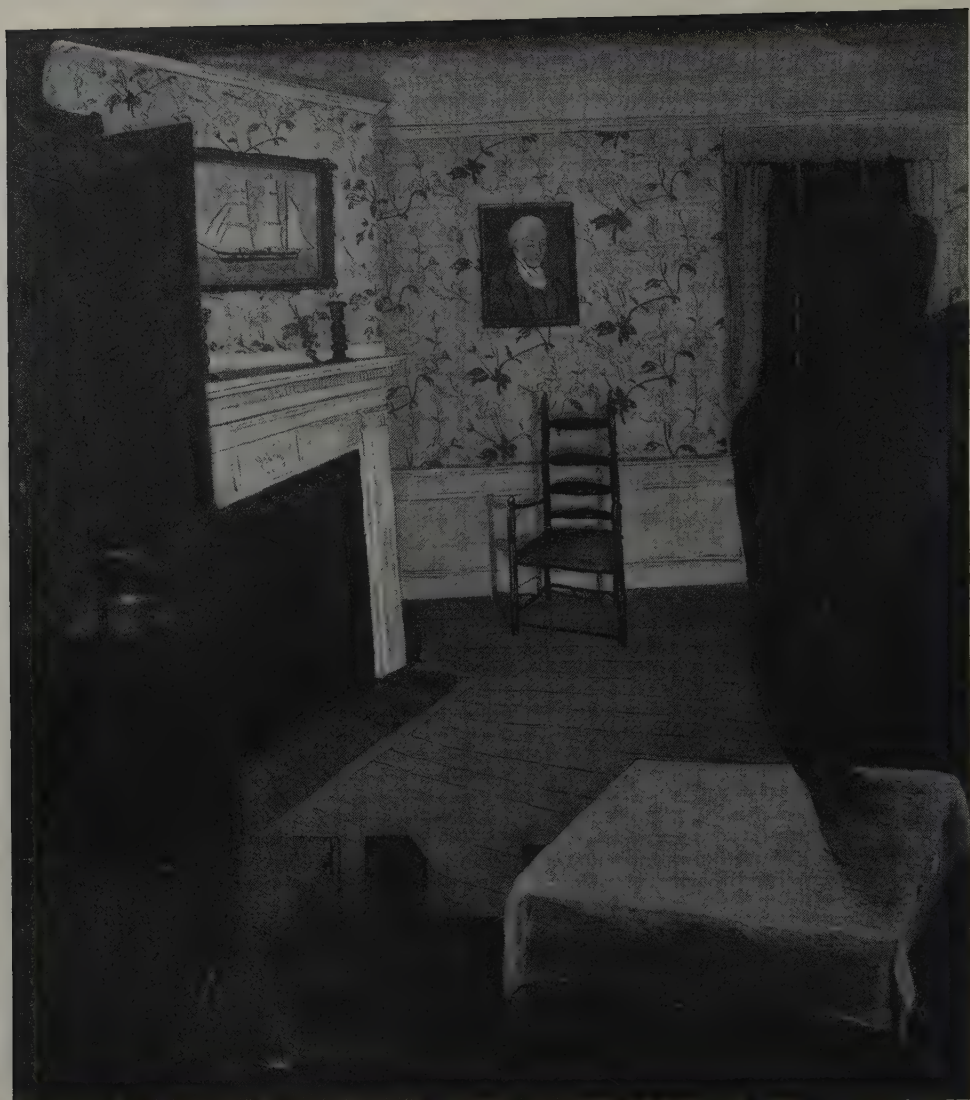


Maurice Vlaminck: The Barracks

Selected by Dorothy Grafly as One of Five Significant Paintings at the Carnegie Institute

Powerful unity of effect dominates this canvas. Bleak gray structures, rendered more barren by black window accents, strike emotional tempo for foreground soldier groups in dusky blue and red. Despite seeming spontaneity of execution, the canvas is so studied for economy of expression that nothing can be eliminated or added without destroying the unity.

—DOROTHY GRAFLY



Morris Kantor: Haunted House
Awarded the First Logan Prize, The Art Institute of Chicago, 1931

The Forty-fourth Annual at Chicago

The Forty-fourth Annual Exhibition by Americans in Chicago is another show of national significance. Two juries functioned in the selection of works to be shown, one in New York and the other, partly composed of the New York jurors, in Chicago. The prizes were awarded by the Committee on Paintings and Sculpture of the Art Institute. The exhibition was formally opened on October twenty-ninth with a reception to members of the Institute and will close on December thirteenth. The show is marked by a lively contemporary character and a complete lack of dull official entries. Lesser known artists from the West and Middle West are here exhibiting in a national show for the first time; much of the fresh quality of the exhibition is due to their inclusion.

The first prize, the Mr. and Mrs. Frank G. Logan Medal and twenty-five hundred dollars was awarded this year to Morris Kantor for his canvas "Haunted House." This picture is approached in Kantor's typical manner as a painting of dramatic mood. He uses an individual palette: browns, blacks, cold greens, violets, and white with sensitiveness. His treatment of subject matter relates him to such mystics as Blake, El Greco, and Redon. Born in Russia in 1896, Kantor studied in this country with Homer Ross but for some years has gone his own way.

The two other Logan medals this year go to sculpture. This is significant of the awakened interest in American sculptors and their work, a significance which is felt further in the diversified groups of sculpture in the show. "Mother and Child" by William Zorach was given the Mr. and Mrs. Frank G. Logan Medal and fifteen hundred dollars. A Russian by birth, Mr. Zorach studied here and at the National Academy in Paris. Other work of his may be seen in the Harrison Collection of the Los Angeles Museum and in the Phillips Gallery in Washington.

The third Mr. and Mrs. Frank G. Logan prize of seven hundred and fifty dollars was won by John Storrs, a Chicago sculptor who studied under Grafty at the Pennsylvania Academy and later with Rodin. Mr. Storrs is known chiefly for his architectural sculpture. His winning entry for this year (he won the second Morgan prize in 1929) is "Seated Torse," a bronze figure, calm and massive, deriving from the ancients but with an inner restlessness that marks it as modern.

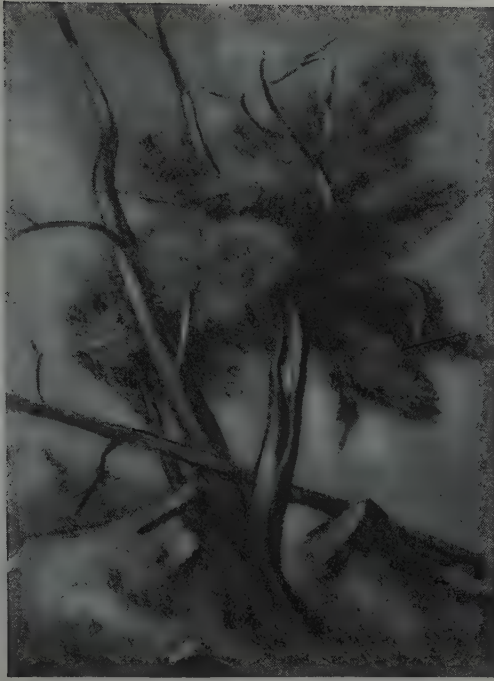
Two Norman Wait Harris Medals, the first silver, with a prize of five hundred dollars, the second bronze with a prize of three hundred dollars, went respectively to Henry Mattson for "Pine Trees" and to Nikolay Cikovsky for "The Valley." Mattson, Swedish born, has been long associated with the Woodstock group and has exhibited widely. Cikovsky, since coming here from Russia in 1923, has found the American scene interesting. "The Valley" is charged with color and light.

One of the most striking paintings in the show, "Bowery" by Reginald Marsh, was awarded the M. V. Kohnstamm Prize of two hundred and fifty dollars. The dramatic and picturesque side of New York life has absorbed Mr. Marsh as readers of the *New Yorker* and *New York News* will remember.

Honorable mention for landscape, architectural subject, sculpture, and figure study were awarded in the order named to: H. Leon Roecker (Chicago) for "Wisconsin Landscape"; Edward Laning (New York) for "Street Orator"; Gertrude K. Lathrop (Albany) for "King Penguin"; and Frances Foy (Chicago) for "Visitors."—EDITOR.



William Zorach: Mother and Child
Awarded the Second Logan Prize, The Art Institute of Chicago, 1931



Henry Mattson: Pine Trees

Awarded the Norman Wait Harris Silver Medal, The Art Institute of Chicago, 1931



Nikolay Cikovsky: The Valley

Awarded the Norman Wait Harris Bronze Medal, The Art Institute of Chicago, 1931



Reginald Marsh: Bowery
Awarded the M. V. Kohnstamm Prize, The Art Institute of Chicago, 1931

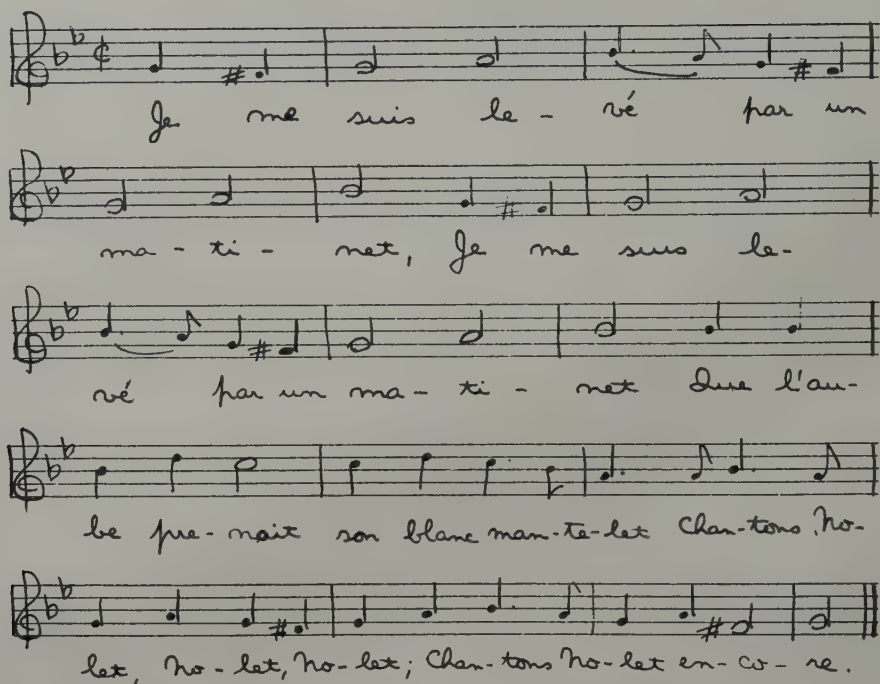
MUSIC

AUGUSTUS DELAFIELD ZANZIG ASSOCIATE EDITOR



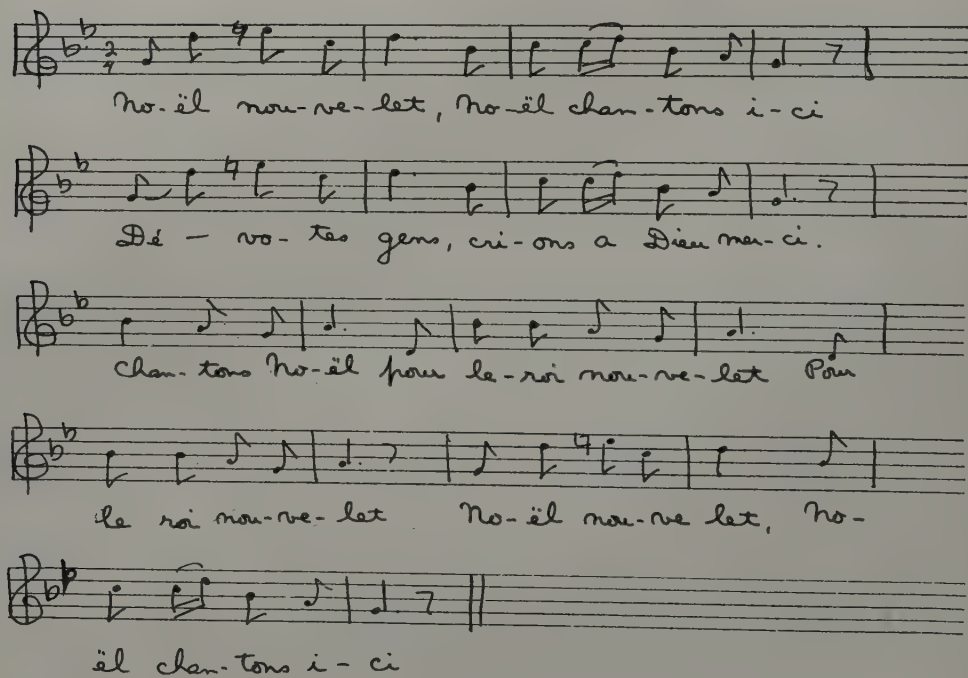
*Luca della Robbia: Bas-relief
Museo di Santa Maria del Fiore, Florence*

Noël du XV^{ème} Siècle



Je me suis le - vé par un
ma - ti - net, Je me suis le -
vé par un ma - ti - net Que l'au -
be pre - nait son blanc man - te - let Chan - tons No -
let, No - let, No - let; Chan - tons No - let en - co - re.

Noël Nouvelet



No - ël nou - ve - let, No - ël chan - tons i - ci
De - vo - tes gens, cri - ons a Dieu mer - ci.
Chan - tons No - ël pour le - roi nou - ve - let Pour
le roi nou - ve - let No - ël nou - ve let, No -
ël chan - tons i - ci

Carols from France

By Lorraine d'O. Warner

AN EXTRAORDINARY body of precious evidence has been preserved for us in the folk-songs of France. The story of the birth of the Christ Child, when singled out from the legends, gives a vivid picture of the common people—a priceless insight into the very manner of thinking in the Middle Ages. I have selected from these songs enough to show how the legend grew into the hearts of the people and to prove that neither priestcraft nor archaeology nor church machinery could rob that moving story of its eternal pathetic charm.

The airs are closely wedded to the words, as in all folk music. They are never hymns for the church but cradle-songs and narratives and tiny bursts of joy which mothers and their children sang about their households; they did not express awe or even undue seriousness, but homely delight in familiar episodes. If you could really know the circumstances in which these songs grew; could hear the women at their spinning and the men whistling at the plough; could listen to the new verse an old woman has just added, you would know all about peasant religion.

The carols that have lived for hundreds of years and have been hammered gradually into shape by thousands of simple people show a beauty quite worthy of the story that called them forth. We of the Protestant faiths like our religion cold. A score of old French carols show that the people who built Chartres and leaved its windows and carved its saints were of the same pattern as the men and women who sat at home and wove songs. The religion of Chartres and of the carollers was warm and vital.

I have taken exact words and phrases from a number of carols collected all over France by musicians such as Tiersot, Weckerlin, Saboly, Gevaert, Emmanuel, Yvette Guilbert. I have strung them together without adding anything of my own.

I can illustrate only a few tunes, but these typify the incidents. The Kings are always pompous. Mary sings such lullabies as a peasant mother would invent: croonings, rather than songs. The angels burst into gay glorias, positively brilliant in melodic line. The shepherds, who are clearly the most loved and familiar personages in the story, are often described in songs of the pastoral type with drone bass. Too often in this country French music is considered only from examples of infantile games. The carols show some of the dramatic beauty that reaches its peak in songs like "Le Roi Renaud," and "Pernette."

There is a small town in France that holds Christmas in especial veneration and that huddles in the hills, entirely out of touch with modern life, telling over its precious tradition. It seems that, when Joseph reached Bethlehem and found that there was no room for Mary and him at the inn, he left at once and came to France, and the Christ Child was born in the little hamlet in the French hills. This the people know, and it is all written down in the most precious of their three miracle plays. The "Drame de Noël" was so precious that when they got wind of the Great War they hid it in one of their stone huts, lest it be carried off and lost to them forever.

Strange to come on a way of thinking so utterly old, to step back across the centuries. Here is an untouched modern survival of the spirit of the carol-makers,

who felt that they might have known Mary; their children might have played with her little boy. The story of the Christ Child was no solemn tale to be droned from the pulpit once a year by a soulless priest, but rather the sort of thing men told joyfully to one another, embroidering it with homely detail. They were no archaeologists trying to re-create a period, no purists concerned with the possible meanings of phrases, no dogmatists anxious to prove an unimportant point. The Magi, in their minds, behaved and dressed as did their own French nobles. The shepherds were their friends, the Angel of the Annunciation was perhaps surprising but not at all startling, Joseph was an artisan faced with the difficult task of finding shelter in a town where perhaps even the dialect was unfamiliar.

We in the United States have seen among the Negroes a like way of treating Bible stories. We may smile at this homeliness, and yet it is only a logical carrying-out of the fact that man's imagination can have in it no other thing but bits of his experience, actual or vicarious.

This is the story, told in the very phrases of the old songs of peasant France:

Not to Mary alone; but to the birds, fields, and flowers the Angel of the Annunciation tells of the coming of Christ. Gabriel calls her the fount of grace, the sweet Virgin, the flower among maidens, and foretells her joy and sorrow.

Joseph returns one day ill-pleased with the long and tiresome piece of carpentry on which he has been working. He repeats to Mary the Emperor's order that they must leave Nazareth at once and go to Bethlehem. "Make ready my smock, my tools, my carpenter's bits." Mary rides the donkey and Joseph whiles away the journey's tedium with songs in praise of God, halting often so that the Maid may not tire. They come to the great city where once King David was born, and first they ask shelter of the clockmaker. The clock strikes six. "You waste your time," says the clockmaker, "my house is full; go elsewhere." and the town crier calls "Seven o'clock!" Joseph, with Mary leaning heavily on his arm, speaks to the innkeeper at the sign of the Trois Couronnes. "Go elsewhere, carpenter. My hostelry is not for artisans." The town crier calls "Eight o'clock!" and soon "Nine o'clock!" At the inn of the Cheval Rouge the Virgin kneels to the taverner's wife, but is unwelcome. "Ten o'clock!" Joseph says: "Until we find lodging for the night, let her at least rest here a moment," and the woman eagerly suggests her rivals at La Pie or the Cheval Blanc. "Eleven o'clock!" Joseph in the unlit town finds a dreary stable. "Midnight!" And suddenly heaven itself bursts into song. "The Child, the Divine Child is born."

Tous les saints se réjouissent
D'entendre rien que chanter Noël!
Et les anges retentissent
In excelsis, Kyrie.

"All the saints rejoice, hearing nothing but the song of Nowell, and the angels shout *In excelsis Kyrie!*"

An angel appears to the shepherds. "You will find the Child in a stable in Bethlehem, and near him a kindly donkey who warms him with his breath. Simple lambs, and you, dear sheep, leap and play on the new-blown flowers! How rich your pasture, oh happy flock! A new Shepherd is born for you!"

The men call to one another. "Quick! Rise, neighbor; the Savior is come at last, neighbor, he is here among us, sent by his father." One thought it a bird's song that he heard, bidding him set out for Bethlehem. Another called his friends

by name—Anthony, Peter, William, Colin—and bade them hurry to the thatched stable and the little child.

The road is long, and to ease their leg-weariness the shepherds sing and tell stories and play their pipes and viols.

"What shall we offer the Lord in homage?"

"I will give him milk and cream and cheese."

"I, a little lamb."

"Let us sing a lullaby around his cradle."

"I will play my bagpipes."

"And I my reedy flute."

"He will take it kindly if we cry Kyrie."

With holy sprightliness they come to the town, running in all haste, telling everywhere their joy and filling the winds with their sweet concert. In the stable they find Mary weeping, comforted by Joseph. There is frost outside. The Child is cold, but the ox and ass are warming him with their breath.

The shepherds speak, one to the other. "Is there anything sweeter than this child? Tell me shepherd, have you indeed seen him? What do you think of him?"

The shepherds leave their country gifts, their cheese, their eggs. They sing and dance for the Child; they laugh to see him smile.

Then: "Joseph leur dit: Allons, soyez bien sages,

Tournez-vous en, faites bon voyage.

Bergers, prenez votre congé."

Joseph bids them be wise and turn back and gives them godspeed. "Shepherds, take leave of us." And they go off gaily, dancing the *courante* and the *volte*.

Joseph makes a bed for his babe. With great care he gathers up a bit of straw, with great care he gathers up a bit of hay. He says: "Little lad, when you are older you shall learn your father's trade. You shall learn the carpenter's trade." And he adds wistfully: "In good truth, I am not your father."

The Magi come to worship: great lords, pompously accompanied by a body-guard, by troops of pages, camels, drums, silken banners; one sits in a golden chariot. They bring gold and frankincense and myrrh, and bow to worship the Child. "Though thou art but little now, we adore thee, mighty monarch; we know thee to be a King all-powerful."

When they are going, an angel warns them to beware of returning to Herod, the liar, the cruel man, the deceiver. The Lord exhorts them to take to the byways and avoid the wicked fellow.

Back in their fields the shepherds boast, saying: "It is true that three great kings are come out of the East, but we and not they are the lucky ones, for we were first to see the Child."

There are shepherdesses too; one of them is of the faithful, eager to go to the cradle and see the Child; the other is worldly and in no hurry, and asks, "Who are these good people? Does any one know them?" The faithful shepherdess replies:

La nuit dans la plaine nos maris gardaient
Leurs troupeaux à laine et déjà dormaient,
Quand soudain un ange qui était fort beau
D'une voix charmante leur tint ce propos:
Prêtez-moi l'oreille attentivement;
Oyez la merveille; pendant ce moment
Une vierge mère met au monde un fils

Dont Dieu est le père dans le Paradis.
 Rendez-lui visite, redoublez le pas;
 Allez donc bien vite et ne craignez pas
 Pour vos bergeries; j'en prendrai le soin,
 Et de ces prairies s'il en est besoin.

"One night, on the meadow, our men tended their woolly flocks and dozed. Suddenly an angel, one of great beauty, spoke to them in a sweet voice: Give ear to my tidings, and hear the wonders I would tell. At this moment a virgin mother has given birth to a son whose father is the Lord God of Paradise. Hasten your steps and go where you may see him. Be not afraid for your sheepfolds. I myself will tend them, and these meadows too, if need be."

One more shepherd must speak and then the tale is complete. No translation can give the charm of the original, and I wish I might leave the song to sing itself in French:

Je me suis levé par un matin
 Que l'aube prenait son mantelet.
 J'ai pris ma jaquette et mon blanc bonnet,
 Et mon court manteau de gris violet,
 Et je suis allé chercher Colin,
 Qui se promenait dans son jardin.
 Que faites-vous là, mon garçonnet?
 J'écoute, dit-il, le rossignolet,
 Jamais je n'ouïs chant si doucelet.
 Ce n'est rossignol, ne autre oiselet,
 Mais du Saint Empire un saint angelet
 Qui dit en son chant un cas nouvelet,
 C'est qu'en Bethléem est né le Nolet
 Et que nous allions voir l'Enfantelet.
 J'ai pris mon tambour et mon flageolet,
 Colin sa viole et son archet.
 Les autres bergers vinrent au ballet.
 Dieu veuille savoir comment tout allait.
 Le ballet fini nous partîmes d'illec
 Et allâmes voir le petit douillet
 Que sa mère couche en un drapelet.
 Chacun présenta son don joliet,
 L'un de la farine, et d'autres du lait,
 Puis recommençant un autre couplet
 Nous prenons congé du Saint Agnelet.
 Chacun s'en retourne à son troupelet.

"I rose one morning as dawn was putting on her robes. I took my jacket, my white cap, my short coat of grey and purple, and I went to fetch Colin who was out walking in his little garden. 'What are you doing there, my fine fellow?' 'I am listening,' said he, 'to the nightingale. I heard never so sweet a song.' 'It is neither nightingale nor other fledgling, but a holy angel from the Holy Realms, and in his song he tells a new tale, how in Bethlehem is born the Word, and how we must see the Babe.'

"I took my drum and my flageolet, Colin his viol and his bow. The shepherds came dancing. God knows how merrily it went.

"The dance was done, and we journeyed on to see the tender one whom his mother wraps in a little sheet. Each of us gave our gift; one brought flour, and others milk. Then with new songs we bid the Blessed Lamb good-bye and turned back, each to his own flock."

MUSEUM ACCESSIONS



*Pottery Candlestick, Chinese,
Tang Dynasty*

*A recent purchase for the Charles W. Harkness
Collection of the Cleveland Museum of Art from
John Sparks of London*



Giulio Campagnola: Woman Reclining in a Landscape

This valuable addition to the group of early Italian prints of the Cleveland Museum of Art is the gift of the Print Club, purchased from Knoedler and Company. It lends prestige to the Museum's entire collection.

The artist, Giulio Campagnola, was born in Padua about 1492 and died in Venice after 1515. An intellectual and politically prominent father enabled him to have all the advantages offered by the cultured city of Padua. He was very versatile and worked in several mediums, but few records of his works remain; his reputation rests solely upon his small output of engravings. Of these, the impressions are few and justly rare, and of the print just presented to the Museum, only seven impressions have been accounted for.

It is to the Italian masters, Mantegna, Bellini, and Giorgione, especially the latter, that Campagnola owes his greatest inspiration. The landscape in the Museum collection is decidedly Giorgionesque, but the figure itself possesses a structural solidity that suggests an influence earlier than Giorgione's, possibly something of the classic inspired by a model of Mantegna.

But whatever the influences of subject, the close attention given to the perfection of surface textures, the rich contrasts of light and dark that suggest warmth of color and softness of light place this interesting engraving as a splendid example of the Venetian art of the early Renaissance.



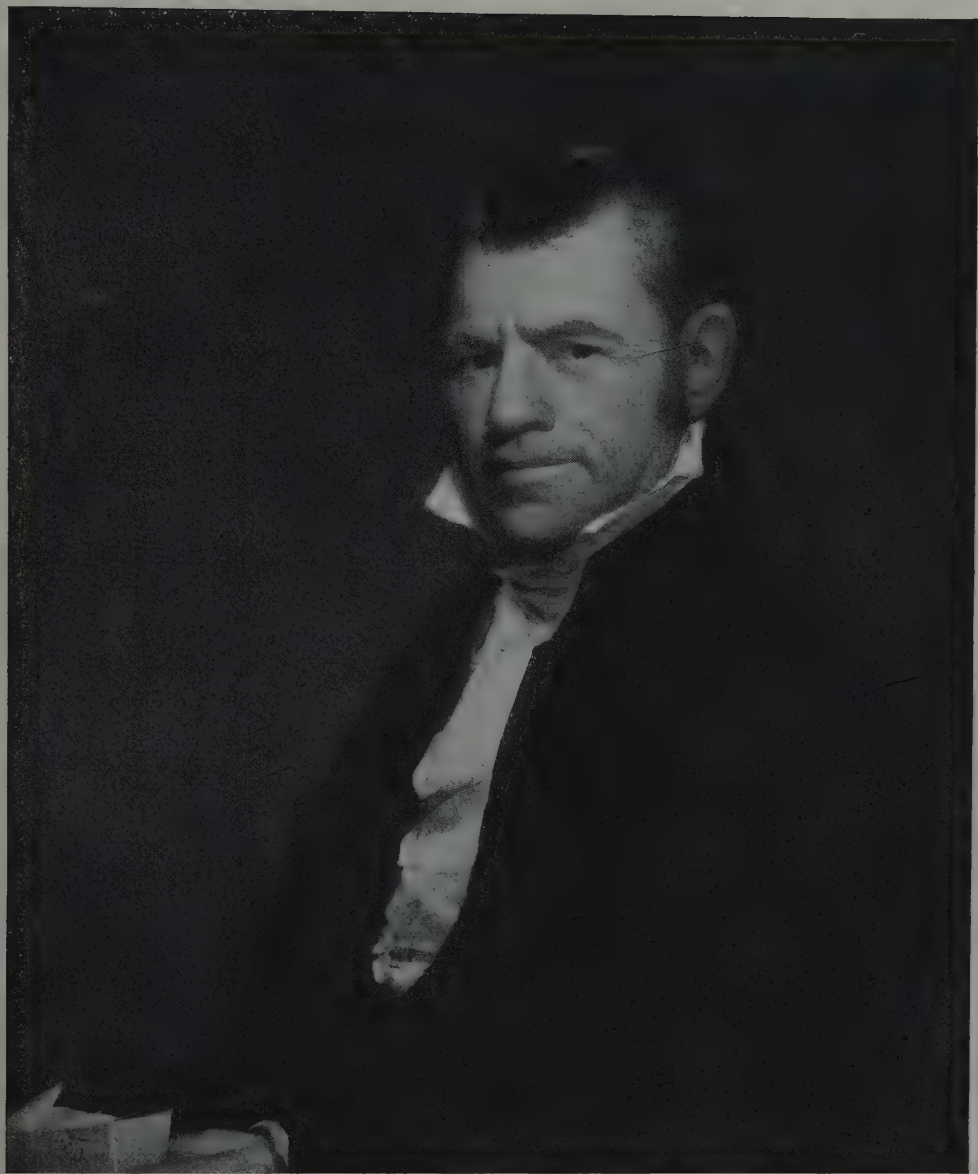
Cézanne: Sketch for Card Players

This painting from the hand of the great French modernist, Paul Cézanne, has been recently purchased by the Worcester Art Museum from the Marie Harriman Gallery, Incorporated, in New York. Larger versions of this subject which absorbed the interest of the artist during the years 1890-1893 are in the Louvre at Paris and in the Barnes Foundation at Merion, Pennsylvania. The various versions are well known and are indicative of the artist's superb skill as architect and technician. As R. H. Wilenski remarks in his new book, *French Painting*, "Cézanne . . . could use his architectural science to capture contact with root simplicities and the very springs of life itself."



Whistler: Alma Stanley

This portrait, with its sensitive artistic expression and amazing technique, is done in pastel, a medium that suited the artist's peculiar genius. Its interest as a work of art is enhanced by the fact that, up until a short time ago, it was entirely unknown. A friend of Miss Stanley's, the famous actress of the nineties, discovered it in the shop of an antique dealer, and it was later identified by Miss Stanley herself as a portrait painted by Whistler thirty-five years before that time when she was at the height of her fame. The canvas is now the property of the Boston Museum of Fine Arts.



John Neagle: Mr. Reilly

The Minneapolis Institute of Arts is gradually bringing together an interesting group of paintings by Americans of the early republic. The portrait by John Neagle, purchased through the Dunwoody Fund from the Ehrich Galleries in New York, was painted in Philadelphia about 1823. It was said when they were both living that "Sully painted the beautiful women and Neagle painted the virile men," and it is true that the latter's portraits of men are better than those of women. He was a skillful delineator of character, a vigorous draughtsman and an interesting colorist. He was undoubtedly influenced by Stuart, whose acquaintance he made when Stuart was seventy years old, and he has his habit of concentrating on the face of the sitter; although he did not penetrate so deeply into the character of his subject as did Stuart. Neagle, who was the son of an Irish immigrant, had little early training in drawing, although when a young man he received some instruction from Bass Otis who had established his studio in Philadelphia in 1812. Later Neagle met Thomas Sully whose friend he became and whose step-daughter, Mary Chester Sully, he eventually married.



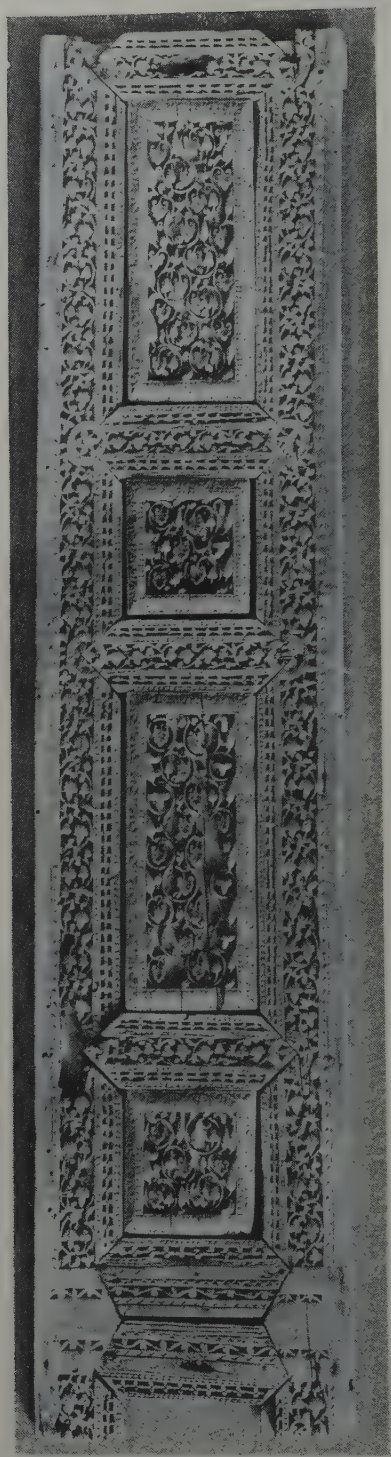
Giovanni da Pisa: Mother and Child

This terra cotta relief of the Madonna and Child, Italian fifteenth century, was recently added to the early Renaissance collection of the Detroit Institute of Arts, the gift of Mr. and Mrs. E. Raymond Field of Detroit. The artist worked with Donatello in Padua, where a famous terra cotta altarpiece by him still stands in the Church of the Eremitani. The Detroit relief retains its original soft, rich color and it is an excellent example of the mingled realism and decorative charm characteristic of the fifteenth-century sculptor.



John Carroll: Girl's Head

This canvas, presented by the Friends of Modern Art to the Detroit Institute of Arts, represents a girl's head in profile, treated with the power to catch subtleties of character which marks Carroll's work and makes him one of the most penetrating, though perhaps not the most literal, of American painters today. The portrait in question is a fine example of the decorative beauty of his painting, low-keyed, delicate, restrained, yet forceful. This gives representation in the Art Institute to one of the best known of our contemporary American artists, and with a fine and characteristic picture.



Arabic Carved Teak-wood Panel

This eighth-century panel, found at Takrit, north of Bagdad, two years ago, has been purchased by the Metropolitan Museum of Art. It was probably either a door or part of a large prayer pulpit.

FIELD NOTES

DEALING WITH LOCAL ART EVENTS
HAVING MORE THAN LOCAL INTEREST

LEILA MECHLIN ASSOCIATE EDITOR



*American Figurehead, Found near Bridgeport,
Connecticut*

*Lent to the Newark Museum by a Private Collector for
Exhibition of American Folk Sculpture*

Field Notes

Christmas Cards by American Artists

PROBABLY few persons are aware of either the extent or the quality of the Christmas greeting cards designed by American artists, usually for themselves or their friends. Some years ago the Print Room of the New York Public Library held an exhibition of such cards which was a revelation to the public. Such exhibitions have become now a custom of this library.

The exhibition held last year included works by about 60 artists. Interest was stimulated by the fact that the work shown was in various media—etching, wood engraving, linoleum cutting, lithography. A few of the drawings were reproduced by photo-process. Some of the cards were altogether in the artist's usual vein, not only in technique, but in treatment of subject; others disclosed him in quite a holiday mood. It was interesting and stimulating to find side by side the style and conceptions and conceits of men of entirely different temperament and outlook: J. T. Arms, "Pop" Hart, A. A. Lewis, Vondrous, A. C. Webb, E. D. Roth in etching; Lankes, the Zorachs, Pullinger, Ruzicka, Lewis, Murphy, Nason, Kleboe, Falls, Glintenkamp, Rockwell Kent, Norman Kent, E. A. Wilson, Lindenmuth in wood engraving; Balcom and Treidler in linoleum cutting; Max Weber, Mabel Dwight, Locke, Gag, Hornby in lithography, and many more.

As Mr. Weitenkampf, Curator of Prints, said, in commenting on this exhibition, "These little products of occasional graphic art can be enjoyed both as personal expressions in art and technique, and as happy solutions of the problem of pictorial emphasis of good wishes. Perhaps, too, there may be suggestions here for the improvement of commercially produced cards, and for those who wish to have special designs made for them."

A collection of such cards makes not only an appropriate but a unique Christmas exhibit.

Building up a Print Collection

THE New York Public Library has for thirty years been building up its print collection, the fruitful result of which is now the enlarged possibilities for exhibitions. During 1930 the principal exhibitions set forth by this library were Portraits in Lithography, on view during most of the year, with a record attendance of nearly 130,000 visitors; and Contemporary European Wood Block Prints. The former,

richly illustrating the possibilities of crayon, aroused unusual interest, especially among artists and art students.

The use to which the Print Division and its study room are put by the public was indicated in a recent statement issued by Mr. Weitenkampf, as follows: "Interest in wood block and linoleum prints and in bookplates continued, and the Currier and Ives excitement found an echo here. When scholarly, authoritative books, otherwise little used, are studied, the fact may sometimes bear more significance than large circulation statistics trailing behind popular books. Quality of study contrasts with quantity of use. So, too, in the heyday of light response to light stimuli, it is gratifying to find an unquestionably expert student making extended application to Japanese prints, for example. Perhaps the time is definitely passing when, in the minds of many, Whistler was synonymous with etching, so that his work mainly was asked for in the Print Room. Now, among the artists old and new whose prints visitors wish to see, Americans stand in the list with Rembrandt, Durer, Meryon, Blake, Daumier—not only Americans who have gone, such as Whistler, Bellows, or Davies, but men working today. Satisfaction at such a condition may have its patriotic element, but the final basis must always be the criterion by which a good print is judged, no matter where, why or by whom it is made.

"Out-of-the-way questions from readers—with a 'human interest' kernel—generally refer to illustrations of fact, not to prints as prints. For example, illustrations of social life in Europe in the seventeenth to nineteenth centuries, a wide-embracing order. It was filled mainly by reference to other divisions. For pictorial documentation, the Prints Division is often rather a guidepost than a direct source of material. It may serve as a corrective. When some Negro visitors asked for Thomas Worth's distorted 'Blacktown' comics, the Library's poverty in those decorations of the barber-shop windows of other days gave a good excuse for bringing out pictures by A. B. Frost as really sympathetic representations of their race. A query may go without answer, as the one: 'Where can I find an expert to tell whether two tintypes represent the same person?' One becomes discreetly speechless when a visitor insists that the penciled note 'avant la lettre' on an impression of a portrait of Saskia by Rembrandt meant that the artist sent this print to the lady of his choice

before the letter in which he was to lay suit to her heart and hand."

Of the 662 prints added to the collection during the past year, 51 came by purchase and 611 by gift.

The Metropolitan Museum Makes Christmas Suggestions

THE Metropolitan Museum makes a feature each year of Christmas suggestions for members and others. This year these suggestions as printed in the Bulletin are as follows:

The Christmas gifts and cards which may now be seen at the Information Desk include a variety of attractive and unusual remembrances, many of which are offered this year for the first time. To those who do not find it convenient to come to the Museum for their shopping, an illustrated booklet of Christmas Suggestions, obtainable on request, will prove helpful in making a selection.

Among the Christmas cards are ten new subjects reproduced in collotype. Several of these are from early German prints—among them a Holy Family and a Nativity by Dürer, the Virgin and Child with Saint Anne by Altdorfer, and the Virgin and Child in a Courtyard by Martin Schongauer. A drawing from a sixteenth-century German tournament book represents an amusing scene from the pageant in Nuremberg. From later periods come an engraving by William Blake, a Madonna and Child with Angels, drawn by John Flaxman, and a wood engraving, Dreikönigslied, by Ludwig Richter.

For those who prefer cards without a definite Christmas scene, three new subjects from the Havemeyer Collection have been made in color—Sunflowers by Monet, Dancers Practising at the Bar by Degas, and L'Estaque by Cézanne.

A third group of cards comprises views taken in the galleries—a bit of sculpture at The Cloisters, a corner of a room in the American Wing, a view of the Pompeian court. Any of the six subjects in this group would be a pleasant reminder of a visit to the Museum.

The Calendar for 1932, with a subject from the Print Collection for each month, has a charming border, drawn by the distinguished designer, Willi Harwerth, and reproduced in color.

The Museum's books and periodicals make acceptable gifts, and in this connection it might be mentioned that a number of the stories which have appeared in *The Children's Bulletin* are especially suitable to carry Christmas greetings to one's younger friends. A list of the stories which are still available will be furnished upon request.

Many of the casts, photographs, and other reproductions issued by the Museum are also appropriate holiday remembrances. Perhaps the most charming gifts of all are the colorprints, both the portfolios in the 8 by 10 inch size previously issued and the single prints, twenty in number, described in detail with small halftone illustrations of each, in a folder, which will be sent upon request addressed to the Secretary.

A number of these prints, notably "Three Rabbits," "Chinese Children at Play," "A Prince Riding an Elephant," "A Riding Horse and Runner," "Fighting Elephants Watched by Jahangir," "The Arrival at Bethlehem," and "The Adoration of the Kings" are of especial interest to children either by reason of their subjects or because of their imaginative treatment of details.

Special Exhibitions at the Metropolitan Museum of Art

THE exhibition of Contemporary American Industrial Art, which opened on October 13 and continued to November 22, attracted widespread interest and received much favorable comment. The Museum's calendar of exhibitions notes also the closing on November 30 of the loan exhibition of one hundred daggers and knives from the Caspar Whitney Collection and the continuance of the exhibition of Turkish embroideries of the seventeenth, eighteenth, and nineteenth centuries and the exhibition of Reproductive Prints, both of which opened on October 12.

There are two exhibitions scheduled to open on December 8. In the Gallery of Special Exhibitions the Museum will present a showing of Chinese textiles, consisting largely of the William C. Paul Collection which came to the Museum by bequest in 1930, supplemented by loans from private collections and the Museum's recent acquisitions in this field. In the Alexandria Ballroom of the American Wing a special exhibition of early New York silver, limited to fine and characteristic pieces of the pre-Revolutionary period, will be held. Illustrated catalogues of both of these exhibitions will be issued by the Museum.

The opening of this last exhibition has been planned to coincide with the opening to the public of an addition to the American Wing consisting of two rooms. One is a reconstruction of the great hallway of the Van Rensselaer manor house at Albany, with the original woodwork and wall paper; the other room has woodwork from a house in Providence, Rhode Island,



"Dawn of a New Era," Designed and Executed by Leo Friedlander for the Genesee Valley Trust Company

built about 1795. A supplement to the December Bulletin will describe the new addition to the American Wing; a revised edition of the American Wing Handbook will also be published on the occasion of the opening.

Among other notable special exhibitions to be held during the coming season are: The S. F. B. Morse Exhibition, February 16 to March 27; an exhibition of American Silks from April 19 through September 25; and an exhibition of material gathered to commemorate the bicentenary of George Washington's birth, which will be held in the Alexandria Ballroom, American Wing, from Tuesday, February 16, through Sunday, March 27, 1932, and will be assembled largely from the Museum collections although supplemented by a few loans.

R. Z. R.

Art in Indiana

THE Indiana Federation of Art Clubs has recently prepared an "Art Guide to Indiana," which is published as a Bulletin of the Extension Division of the Indiana University, and contains a directory of Indiana artists and Indiana collectors—well calculated to inspire pride on the part of the "Hoosiers" and to excite envy among Indiana's sister states. An interesting item is found in this publication on page 69 in regard to art collections in public schools as follows:

"Paintings, sculpture, and other art treasures worth approximately \$24,000 are owned by the public schools of Indiana. This is a conservative estimate based upon information gathered from

answers to questionnaires and from further personal inquiries. The splendid cooperation of teachers, parents, artists, and club-workers has made this commendable situation possible.

"A school which has a fine art collection is Morton high school of Richmond with its galleries and paintings, its fountain, its murals, and numerous other objects of art. An average of ten exhibitions such as those from Pratt Institute (Brooklyn, N. Y.), Cleveland Art Institute, Chicago Art Institute, and an annual display of works by Indiana painters is brought to the school each year. The Richmond public schools own \$6,000 worth of original paintings 350 good reproductions, and 54 pieces of sculpture. Emerson, of Gary, is a close rival with seventeen original paintings valued at \$5,075, several excellent pieces of sculpture, replicas, and more than 300 large reproductions.

"Three more schools are worthy of attention from visitors. These are the new Shortridge of Indianapolis, with its Grecian architectural features, its growing collection of good paintings and sculpture, and its seven studio classrooms for art; Jefferson high school of Lafayette, with its \$1,125 worth of original paintings, its craft objects, sculpture, replicas, prints, and its museum collection of pioneer and Indian relics gathered from Tippecanoe County; Shelbyville public school, which owns works by Indiana painters and sculptors, craft specimens by Sioux Indians, casts in plaster, and about 135 good prints. Many smaller schools possess excellent originals, and are inaugurating a policy of purchasing more each year. The Portland public

schools, for example, buy annually one landscape by some Brown County artist.

"Many of the Indianapolis grade schools own at least one original painting and many of them house collections of paintings, murals, sculpture, and prints, of which any institution might be proud. For example, there are the Irvington school which has a collection of originals worth \$1,500, the William D. McCoy school, the Calvin Fletcher school, the Bell school, the Nicholson school, and the Lincoln school.

"Unfortunately, some of the valuable school collections cannot be mentioned here, as many of the schools have not replied to inquiries. Such schools as Arsenal Technical and Manual of Indianapolis, the several buildings of Fort Wayne, Hammond, and of the larger cities must certainly have art treasures worth seeing."

This report is signed by Evalyn Gertrude James.

Indiana Memorials

As a section of the "Art Guide to Indiana" is published separately a pamphlet of eighteen pages listing memorials of art value in Indiana, including reproductions of Henry Herring's "Pro Patria," Karl Bitter's memorial tablet to the benefactors of the Art Association of Indianapolis, and Cyrus Dallin's "Appeal to the Great Spirit." The purpose of publishing this guide is to improve the quality of the memorials which shall be erected in the state of Indiana.

The Indiana Federation of Art Clubs is sponsoring a Junior "Hobby Derby" to encourage interest in art among the young, being of the conviction that education by possession is not only a good slogan but a practical means to an end.

The annual art pilgrimage of the Indiana Clubs this year was to Terra Haute and occurred on October 11.

In Minneapolis

THE Minneapolis Institute of Arts conducts an art class for business men of the Twin Cities, which meets at the Art School at 7:30 o'clock on Monday nights, attacking the fundamental problems of drawing and at the same time diverting thought from business activities. This class has been in progress for several seasons and is considered one of the most interesting ventures of the Institute in the past few years.

More than a thousand artists, their friends and members of their families attended the opening of the Seventeenth Annual Exhibition of the Work of Minneapolis and Saint Paul artists, held in the galleries this autumn. The attendance

on one Sunday afternoon was especially large, showing that the enthusiasm for the work of local artists is growing from year to year. The exhibition continued to November 1.

The first of the winter series of six concerts for members was given at the Minneapolis Institute of Arts on Tuesday, October 13, by two outstanding musicians of the Twin Cities—Agnes Rast Snyder, contralto, of the faculty of the music department at the University of Minnesota; and Paul Oberg, pianist, a graduate of the music department of the University and a Juliard Foundation scholarship holder.

The Institute has a regular weekly broadcast of activities over WCCO, the broadcaster being Harold Stark of the Institute staff. Two of his first talks were on Rembrandt Peale and Thomas Cole, early American painters whose works have lately been acquired by the Institute. These talks are given on Friday morning at 11:15 o'clock.

On Sunday afternoon, October 25, Russell A. Plimpton, Director of the Minneapolis Institute of Arts, gave a talk on "Washington—The Model Capital in the Making," profusely illustrated by stereopticon slides showing recent developments in the city plan and the new buildings which have been put up in the National Capital.

On the evening of Tuesday, October 27, Thomas Craven, the editor of the Bulletin, and characterized as one of the leading popularizers of art in this country today, gave an illustrated lecture on "Men of Art."

A University Art Center

THE University of Wisconsin is increasingly becoming a center of art activity in the Middle West.

To the well-developed department of Art History under the leadership of Dr. Oskar Hagan of Gottingen, Germany, the practical art training of the Art Education Department under the leadership of Professor W. H. Varnum, and exhibitions of the Madison Art Association has been added in the last three years a strong calendar of exhibitions in the new gallery of the Memorial Union Building, the student social and cultural center of the campus.

In this new gallery, students themselves, with the assistance of Porter Butts, Director, are learning the functions and responsibilities of art curators and are presenting with discrimination an art programme to the student and faculty community.

In the current year this student committee has arranged an art calendar unusual to a city the

size of Madison, with its 60,000 inhabitants, and not often surpassed by many larger art centers.

The past summer season brought to the Union gallery a comprehensive show of graphic arts by contemporary Germans, including Max Liebermann, Hofer, Kandinsky, and others; the wood carvings of Carl Hallsthammar; the 12th International Water Color Exhibition; and oil paintings of Ramon da Zubiaurre from the Roerich Gallery of New York.

The fall season opened auspiciously with an exhibition of original engravings and etchings by the leading masters of schools in the period from the fifteenth century to the present time. It included well-known prints of Mantegna, Raimondi, Tiepolo, Schongauer, Durer, Rembrandt, Van Dyck, Meryon, Corot, Millet, Manet, Whistler, and Zorn.

The current exhibition, opening in November and continuing until January, consists of the works of great contemporary Mexican masters, Rivers, Orozco, and Charlot. Later will come oils by contemporary American and European artists, including Bonnard, De Chirico, Derain, O'Keefe, Utrillo, Max Weber, and others. Medieval illuminated manuscripts, Hindu water colors, French and German nineteenth century paintings, and the work of the Baer brothers will add color to the programme later in the year. In addition, the student committee sponsors an annual no-jury show for Madison artists and an annual jury show for student painters, sculptors, and graphic artists.

Since the gallery is located in the heart of a building which is used by 5,000 students and faculty each day, the exhibitions come in for more than the ordinary museum attention. Hundreds of students and faculty have adopted the habit of viewing pictures daily as they come to the student center for meals, lounging, and meetings.

But to encourage more than a passive interest in art, the student committee publishes well-made catalogues, sponsors an informal gallery talk or opening reception with each exhibition, and conducts a complete studio and workshop where students receive instruction in painting, life drawing, etching, modeling, book binding, and art metal work.

In addition the Union has its own permanent collections, including a Rembrandt portrait, a Peruzzi "Nativity," a Zurbaran, a Tenier, and several tavern scenes by Molonaer Bega, Van Helmont and Lambrechts.

The University of Wisconsin in thus giving art a place not only in its curriculum but student life is setting a good example.

An Educational Lending Collection and Its Uses

THE Cleveland Museum of Art has an Educational Lending Collection which ranges in subject from original Egyptian pottery to modern toys. It is used by schools and institutions of Cleveland and its suburbs, from the Nursery School of Western Reserve University to the Psychopathic Ward of the City Hospital. The material is handled entirely by members of the Museum staff and entails no cost to the borrower, the only requirement being a suitable case in which exhibits may be installed. Objects are intelligibly labeled and exhibits attractively arranged with care as to suitable backgrounds.

According to the Museum's *Bulletin*: "By far the greatest use of this service is made by the public schools. During the school year from eighty-five to one hundred exhibits are lent each month, about two-thirds of which are to schools. Some thirty-five branch and suburban libraries have cases in which exhibits are placed, more or less regularly, effort being made always to choose exhibits of interest to the special neighborhood or in connection with subjects being studied in near-by schools. The libraries always try to have books readily available on the subject of the exhibit. While these small exhibits in no way take the place of a visit to the Museum, they are of decided value in connection with classroom work and especially helpful in outlying districts from which a trip to the Museum cannot well be arranged; they may also serve to whet the appetite for such a visit.

"In building up this collection, which has grown slowly as suitable objects could be found, the aim has been to select only original material of good quality or authentic reproductions: material typical of all countries and ages, especially that offering inspiration to the student of design and to the craft-worker. The collection serves several purposes:

"First, it illuminates history and geography. In this connection may be mentioned original Babylonian, Egyptian, Greek, and Roman fragments. Equally valuable in this respect are armor, manuscripts, reproductions of medieval ivory carvings, textiles, European peasant embroideries and toys, and Japanese and Chinese costume dolls. This definite tie-up with the school subjects of history and geography is one of the most important uses of the collection.

"Second, it illustrates the characteristic handicrafts and color and design of various countries. Textiles, pottery, basketry, and painted toys serve this purpose.



Pupils at Ludlow School, Shaker Heights, Studying the Philippine Exhibit from the Educational Lending Collection of the Cleveland Museum of Art

"Third, the collection offers well-chosen objects of many materials, countries, and periods as suggestions for handwork. Small sculptures, wood-carving, and toys in various mediums are helpful in teaching modeling, wood and metalworking, and toy-making and are widely used in schools, settlement houses, and playgrounds by art and handwork teachers, who always are eager for new ideas.

"Fourth, it illustrates art processes. Pottery-making, batik, tie-dyeing, block printing, enameling, fine bookbinding, and several of the graphic arts are explained or clarified by exhibits prepared to show the process step by step. These are used largely by the upper schools and as general exhibits in libraries.

"Among the most useful groups of material are textiles, which are helpful in the study of color and design, interior decoration, costume, handicraft, history, and geography. Equally useful are small European pottery animals, realistic, stylized, or grotesque, which serve as inspiration for modeling and drawing or may be enjoyed simply as beautiful sculpture. Modern European peasant toys are especially popular. They are used as models for toy-making and wood-working and, again, as studies in color and design; or they may justify their existence solely

by the pleasure they bring to grown-ups as well as to children.

"Though the material naturally falls into groups, the collection is kept flexible and can be rearranged to meet the widely dissimilar needs arising in the school program and to fit exhibit cases of various sizes. The same material may be used for quite different purposes by individual classes and may even require new labels. A request for 'an exhibit illustrating radiation in design' may mean that ancient and modern textiles, medieval tiles, wood-carving, and metalwork are drawn upon, and new labels may have to be prepared to bring out the point emphasized. In addition to filling outside requests, the Educational Collection is regularly called upon for use with classes visiting the Museum to supplement the main collections. Though it has grown steadily, demands seem to grow even faster, and there is never quite enough good material to meet them."

Art for Children

THE Toledo Museum of Art publishes from time to time a four-page leaflet, the *Children's Museum News*, a supplement to its regular *Bulletin*. One of the most recent of these tells the

story of St. Martin as told by a great painter, deals with a problem in aesthetic understanding for older children, and makes the following announcements of art talks and motion pictures:

"The Museum is inviting you to the Art Talks, which have been planned especially for children and which will open on Saturday, October 3, at 2:00 p. m. The life, arts and customs of the ancient Greeks will form interesting subjects for becoming better acquainted with the people of this very old country.

"One of the first talks will be 'An American Boy Visits the Land of Homer,' and some of the others will be about Greek gods and goddesses; games of the Greek children; a day in a Greek school and in a Greek home; Myron, the sculptor of the Discus Thrower; Athena's Temple, the Parthenon; and the boy, Alexander. You will find a complete schedule of the talks elsewhere in the *Museum News*. They will be given every Saturday and Sunday afternoon at 2:00 and 3:20 o'clock and will be illustrated with lantern slides.

"Following each talk, free motion pictures will be shown. Many fine films made in the Metropolitan Museum of Art, of New York City; travel reels, which will take one to the land of Greece and to other lands; features; spotlights and comedies will comprise programmes with which every Museum visitor will be delighted.

"The motion pictures will be shown at 2:40 and 4:00 every Saturday and Sunday afternoon. As announced heretofore, Saturday is always the better day to come as it is less crowded than is Sunday."

The Toledo Museum of Art has, since its foundation, been especially regarded by the children of Toledo as their own property.

Charles W. Hawthorne Memorial

A COMMITTEE headed by Gerrit A. Beneker is endeavoring to secure a fund from those who studied at one time or other under the late Charles W. Hawthorne to establish a Hawthorne Memorial Fund which shall be a perpetual reminder of Mr. Hawthorne's contribution to art, both through his work and his teaching. In the circular of announcement it is truly said: "The spirit of Mr. Hawthorne will live after him through his work for years to come, but it seems fitting that a likeness of the man who has helped so many of us to appreciate the beauty in our everyday life, who started us on our careers, should be left in Provincetown where he made his home and conducted his classes in painting for thirty years."

If all students who have studied with Mr. Hawthorne should contribute to this fund as generously as possible, it might be that a building could be erected, to be known as the Charles W. Hawthorne Memorial Art Gallery. If not, one of Mr. Hawthorne's paintings might be purchased for presentation to the Provincetown Art Association; or a replica might be obtained of the bronze bust of Mr. Hawthorne modeled from life by Albin Polasek, the original of which is owned by the Art Institute of Chicago.

Twenty-five or thirty of Mr. Hawthorne's students now in Provincetown have already made contributions. Many others will doubtless wish to do so. About three hundred names of students who studied with Mr. Hawthorne during the past eight or ten years are available, but no lists, apparently, were kept prior to that time.

Further particulars can be obtained from Gerrit A. Beneker, Chairman, Calumet Road, Winchester, Massachusetts. Checks, however, should be made payable to "Charles W. Hawthorne Memorial Fund" and sent to Edwin Reeves Euler, Provincetown, Massachusetts.

In Washington

THE Corcoran Gallery of Art opened the current season with a special exhibition of paintings by W. Elmer Schofield of the Cornish coast and the coast villages. During the summer the gallery has arranged and placed on view in cases its unique collection of 800 portraits by St. Memin, purchased by the late W. W. Corcoran, donor of the gallery, and indexed by the artist himself. This is a pictorial directory of persons prominent in official and social circles during the early years of our republic, valuable both historically and artistically. The collection as a whole was originally offered to Congress for purchase, but declined. It was then that Mr. Corcoran acquired them for the gallery.

The Phillips Memorial Gallery has been completely rearranged during the summer and sets forth a comprehensive collection of paintings so grouped that they appear, not only to the best advantage, but have the utmost significance. This gallery is conducting this season a comprehensive educational programme consisting of lectures, gallery talks and opportunities for technical experimentation. Through its publications also the Phillips Memorial Gallery is extending knowledge of and interest in art. Three groups of paintings lent by the Phillips Memorial Gallery are being circulated this season under the auspices of The American Federation of Arts.

The Arts Club of Washington holds exhibitions of current work fortnightly from October to May. The Smithsonian Institution shows exhibitions of prints by contemporary print makers, changing monthly.

A series of new galleries has been opened by the Home Construction Division of Sears, Roebuck and Company on Connecticut Avenue, the formal opening of which occurred on November 3 and included group exhibits by Albert Herter, Lester Stevens, Thornton Oakley, Andre Smith and others. This comprehensive showing was opened by Mrs. Herbert Hoover—an exceptional honor.

An interesting exhibition of architectural plans and drawings by members of the Association of Federal Architects, representing the Architectural Divisions of the Departments of War and Navy, Veterans' Bureau, and the Supervising Architect's Office of the Treasury was held in the court of the new Agricultural Building for a brief period during October. The use of varied styles suitable to several locations, climatic conditions, etc., was particularly notable.

The Washington Society of the Fine Arts opened the season, 1931-32, with an illustrated talk by Charles R. Ashbee of Seven Oaks, England, on "A New Point of View in Town Planning." Talks on "Illustration" by Thornton Oakley and on "Prints and Their Makers" by Mrs. Charles Whitmore were given in the Sears, Roebuck Company Galleries in connection with their exhibitions.

Teacher and Pupil—Williams and Davies Exhibition in Syracuse

AN exhibition of water colors by Arthur B. Davies and pastels by Dwight Williams, his teacher, was held at the Syracuse Museum of Fine Arts during the month of October. This exhibition, which was of unique interest, was arranged by Miss Anna W. Olmsted, assistant to the late Fernando A. Carter and now Acting Director of the Museum.

The foreword to the catalogue was written by Mr. Duncan Phillips, from whose collection came several of the Dwight Williams pastels. It is not often that the works of pupil and teacher are brought together in a single exhibition, especially when the former has apparently outstepped the latter, at least in the matter of reputation, renown. But, as Mr. Phillips aptly points out in his introductory foreword: "These two artists were drawn to each other because they both belonged to and were devoted to the same soil. They had been young together in the same

villages and valleys, under the same skies." The affinity between Davies and Williams is real.

New Museum in Portland, Oregon

ON October 7 the Portland Art Association formally opened its new Museum on its new site at West Park and Madison Streets, and thus marked a turning point in art development and appreciation in Portland, Oregon. The first issue of the *Bulletin of the Museum of Art*, bearing the date, October, 1931, makes reference to this event and says:

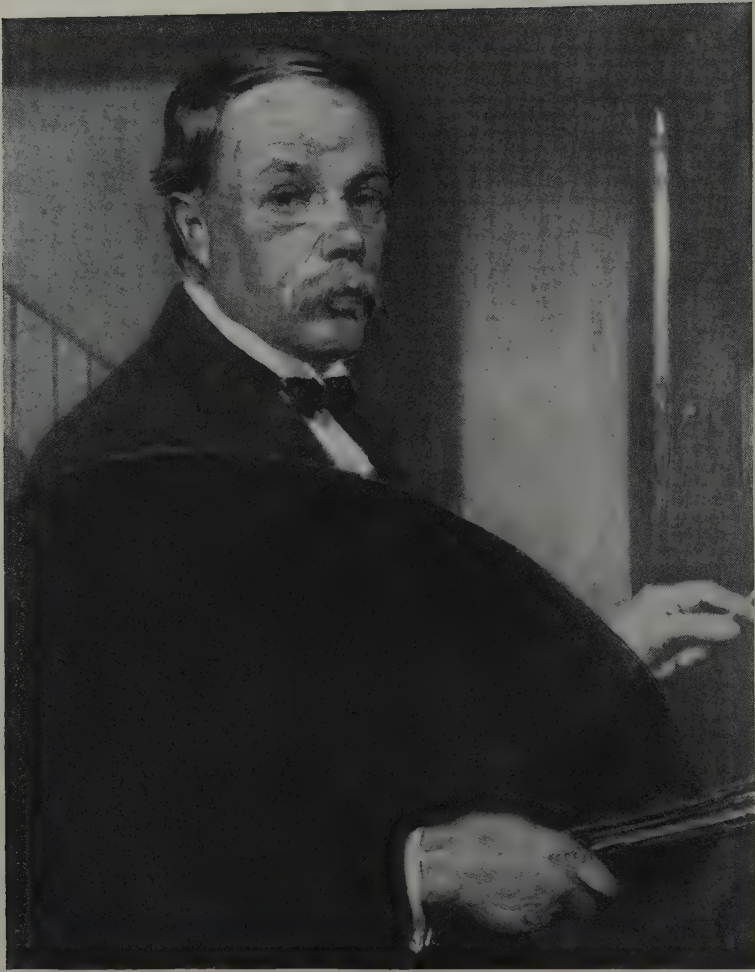
"Those who have watched the development from the concrete remnant of the Ladd School into a spreading structure of unusual but intriguing design with its low white walls and shining roofs will recognize in the unexpected spaces of the interior a stimulating environment for the work of the school to which it will in the future largely be confined. There is a really delightful setting for the casts and two well-lighted galleries offer space for temporary exhibitions, and in many other useful ways the Museum will continue to function in the available space though the permanent collections must remain in storage until the projected new museum is ready to receive them."

The inaugural exhibition consisted of 43 paintings and 22 sketches by living Spaniards, a collection assembled in Spain by Mr. Reginald Poland, Director of the Fine Arts Gallery of San Diego, and circulated by the Western Association of Art Museum Directors, of which Mr. Poland is president, and Miss Crocker of the Portland Museum of Art, vice-president. This exhibition continued until October 31, to be followed later by a collection of 35 oil paintings constituting a "Survey of American Painting"—by representative artists from the early American portrait painters to the present day; and another of contemporary American water colors, including works by Marin, Demuth, Beal, Fiene, Schnackenberg, Burchfield, Walkowitz, Costigan, Dickinson, Marsh and other well known present day men.

Under the Caption, *An Investment for Leisure Hours*, the following excellent statement is addressed to the public in this bulletin:

"The study of art brings zest to life and enlivens the mind when once it begins to live and sprout as a genuine interest. An art museum has the potential power to give point to leisure, whether the free time comes from good fortune or bad."

Evidencing local activity in the field of creative effort, mention should be made here of the Fifth Annual Exhibition held by the Oregon Society



Philip L. Hale: Self-portrait

Gift of Mrs. Hale to the School of the Boston Museum of Fine Arts of whose faculty Mr. Hale was a member for many years

of Artists in the Meier and Frank Galleries, Portland, from October 19 to October 31. Prizes, taking the form of ribbons, were awarded to works in various classes.

Boston Happenings

MEMORIALIZED in a special exhibition at the Museum of Fine Arts, opening on November 3, Philip L. Hale's career as artist and teacher has been vividly recalled. With great taste and discrimination his widow, Lillian Westcott Hale, also a distinguished painter, made an appropriate selection from among the works of a virile lifetime. These included souvenirs of the

period of Mr. Hale's young manhood in which, like most of the more progressive young artists of the 1890's, he was intensely occupied with problems of the registration of sunlight, after an impressionistic formula—the time of his well remembered New York debut. Steadily becoming more and more of an academician as he grew older and as his draughtsmanship acquired a masterful quality, Mr. Hale, nevertheless, always displayed in his production a personal piquancy such that many of the metropolitan modernists have regarded him as a worth-while old master—a Bostonese Ingres. His long and popular teaching at the Museum school and at the Pennsylvania Academy, his membership

in the Guild of Boston Artists, his lecturing, his extensive writing, which included a monumental life of Vermeer, his camaraderie, his vital interest in politics and athletics—these activities of a successful and stimulating life came to mind in the presence of the artist's collected paintings and drawings, the gallery dominated by a recent self-portrait which Mrs. Hale has given to the School of the Museum of Fine Arts.

Still speaking of the institution last named and of the regime that ended with Mr. Hale's passing last spring and with the dismissal of several of his colleagues, one may report progress in the rehabilitation of the department of drawing and painting under the young Britons, Messrs. Burn and Guthrie. Whether one approves or disapproves of the abrupt break in policy made when the school council under its new chairman, William James, renounced the methods and viewpoint of *l'école bostonaise* and turned to graduates of London's Slade school for inspiration and leadership, it is already a historic fact that many of the pupils at the Boston Museum express themselves as delighted with the devoted teaching of the Englishmen. The latter have, in brief, killed, at least for the time being, at the Boston school the Paris tradition of interminable rows of charcoal drawings, of a uniform size and blackness. They encourage working in various media on any preferred size of paper, cardboard or canvas. Instead of showing up for a formal criticism twice a week they stick around during all sorts of hours, seeming to belong to the class rather than to visit it. The students, quite naturally, enjoy this.

The opening in late October at the Germanic Museum of a gallery devoted to contemporary German and Scandinavian art brought to Massachusetts another hookup of modernity with the artistic past. Its collection heretofore consisting almost exclusively of reproductions from the Teuton masterpieces, as of the Bernward column down to the era of the World War, the Germanic seems now to have started, in a modest way, to acquire originals of the contemporary art of northern Europe. In the gallery, given anonymously, are Swedish and German textile hangings; three cases filled with modernistic and "functional" potteries, glass and metalwork; two remarkable sculptures: a self portrait by Renee Sinteris and a likeness, apparently built upon lead wire, of a few of the salient features, minus the brain-box, of Alfred Flechtheim, by Rudolph Belling. The last named is a piece to elicit cheers from the collegiate literati and, it must be feared

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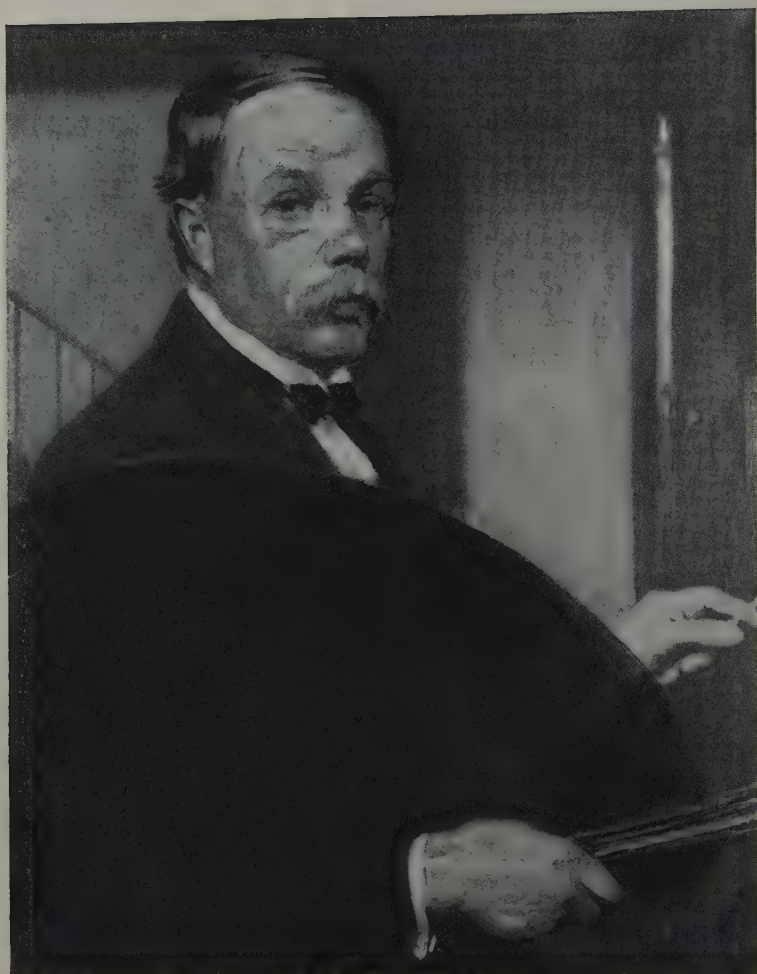
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FREDERICK W. COBURN

The Frick Collection Becomes Public Property

WHEN the late Henry Clay Frick died in 1919 he willed his house on Fifth Avenue with its invaluable art collection to the city of New York for the benefit of the public, but gave his widow life right to it. With the death of Mrs. Frick on October 3, the mansion and its treasures became public property under the administration of a corporation, with an endowment of fifteen million dollars. When eventually the Frick mansion is open to the public, it will be to New York what the Wallace Collection has been and is to London.

The Frick Collection contains paintings by Rembrandt, Vermeer, Hals, Ruysdael, Van



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Dyck, Rubens, Bellini, Titian, Reynolds, Romney, Lawrence, Hoppner, and other great masters. It includes also the famous series of panels by Fragonard, purchased in 1915 from the Morgan collection, which were for a time on view at the Metropolitan Museum of Art. Comprised in this great private collection are early bronzes and enamels of rare value and interest.

Since her father's death Miss Helen Frick has developed a comprehensive reference library of photographs of paintings, similar to the Witt Collection at the Tate Gallery, London. This collection is housed in a basement room in the north wing of the Frick mansion, and when the mansion is opened as a public gallery should prove additionally valuable to students for purposes of research.

Church Art in America

AN interesting account of an exhibition of ecclesiastical art held at Chappell House in Denver while the Triennial Convention of the Episcopal Church was in session was given by Miss Marion Hendrie, Chairman of the Church Art Commission for the Diocese of Colorado, in *The Art Register* published by the Denver Art Museum.

"Among the many examples of arts and crafts shown in this exhibition almost every one," Miss Hendrie says, "was worthy of individual attention; and though a small exhibition, it was the most distinguished of its kind ever held in the United States." Reference was made to certain exhibits, as follows:

"A number of impressive pieces of stained glass, including an original by a master of Chartres, thirteenth century; a bit of Grisaille, dating 1400; another created in 1410; and glass and cartoons by the following contemporaries also were shown: W. H. Burnham, Boston; Charles V. Connick, Boston; The D'Ascenzo Studios, Philadelphia; Emmanuel Viegand, Stockholm; and Margaret Overbeck, Denver.

"Mural painting was represented by John Edward Thompson, Denver, (cartoons for mural and ceiling decoration, St. Martin's Chapel, Denver); Boardman Robinson, Colorado Springs ('Sermon' executed in tempera); Katherine McEwen, Cranbrook, Michigan, (cartoon for decoration in Christ Church, Cranbrook); and Paschal Quackenbush, Denver (colour cartoon for St. John's Parish House, Denver). Ecclesiastical sculpture was shown by Arnold Ronnebeck, Denver, and Helen Margaret George.

"The Textile division was well represented by

the following contributors: Gertrude Haliday Grant, Ragna Breivik, Edgewater, New Jersey; Sofia Widen, Stockholm; Sara Mattson, Cleveland; Elsa Gullberg, Stockholm; Alice Lahmann, Dresden.

"The metal work of outstanding quality was shown by George E. Germer, Greensville, New Hampshire; Helen Mills, Peekskill, New York; Arthur Nevill Kirk, Bloomfield Hills, Michigan; Ralph Adams, Cram, Boston."

Miss Hendrie notes, furthermore, that there has been within the last few years definite progress in church art in this country, progress not restricted to any one denomination or organization but to all, a development which includes not merely design in structure, but extending to all furnishings and fittings. "It is now generally realized," she says, "that it is not enough that a building itself be beautiful, or that it boast one or two acknowledged works of art. It must be beautiful in relation to the whole."

Exposition of Indian Tribal Arts

A NOTABLE exhibition of Indian Tribal Arts is to open at the Grand Central Art Galleries in New York the first of December. In connection with this exhibition a competition has been held and first prize awarded to Awa Tsireh, an Indian of San Ildefonso Pueblo, near Santa Fe, New Mexico, for a painting entitled "Koshare and Rainbow." This prize, \$100, was donated by Miss Amelia Elizabeth White, chairman of the Executive Committee of the Exposition. Awa Tsireh, who is not only a painter but a silversmith and a dancer, will attend the Exposition. His painting, reproduced in color, will be used as the frontispiece to the Exposition catalogue, edited by F. W. Hodge of the Museum of the American Indian, Dr. H. J. Spinden of the Brooklyn Museum, and Oliver La Farge.

There will be 500 paintings by Indian artists in this Exposition, the largest number ever collected in one show. These will be contributed directly by the artists and such well-known collectors as Miss Amelia Elizabeth White, Miss Martha White, Mrs. John D. Rockefeller, Jr., Miss Margaretta Hinchman, Professor Oscar Jacobson, Miss Mary Cabot Wheelwright, Dr. Edgar L. Hewett, Dr. H. B. Alexander, Mr. and Mrs. William Penhollow Henderson, Miss Anne Evans, Jacques Cartier, Miss Mary Walker, and many others.

Mr. Sloan, President of the Exposition, has lately returned from Santa Fe, center for the Rio Grande and Hopi Pueblo painters and says that the magnificent examples of work which he saw there made him feel more urgently than ever



*A. Philmister Proctor: Sheriff "Til" Taylor
Erected at Pendleton, Oregon, by Public Commission*

that these artists must be helped to save their native art from extinction.

Paintings will be but one section of this Exposition, which will include fine examples of all the arts and crafts of the Indian tribes which still persist. Over thirty tribes will be represented.

After being shown in the Grand Central Art Galleries in New York, this Exposition will be put on the road and circulated for two years under the auspices of the College Art Association.

The purposes of the Exposition are to create interest in contemporary Indian Art, to encourage the artists and to set a higher standard.

Philadelphia Notes

THE attitude of the colleges and universities of this country toward art was not always as friendly as it is now, that they show a growing desire to take a constructive part in the formation of public taste. On October 24 in the Clothier Memorial Auditorium of Swarthmore College Mr. Royal Cortissoz gave a most entertaining lecture on "The Genius of American Art" under the auspices of the Benjamin West Society. In introducing the speaker President Aydelotte expressed the hope that the future activities of the Society would include the erection of a



Mason W. Zimmerman: Tropical Florida

Awarded the Print Club Prize at the Third Exhibition of Prints by Philadelphia Artists

building to contain a permanent collection of American art, a programme of regular exhibitions, the restoration of the house of Benjamin West to its original state with appropriate furniture of the period, and the inauguration of a series of publications beginning with the lecture of the evening. The Quaker boy who succeeded Sir Joshua Reynolds as President of the Royal Academy always interested himself in the progress of his young compatriots in London, and, as Mr. Cortisoz pointed out, established an American tradition of good workmanship and technical integrity in painting. From the seeds of West's planting it now appears that more than one stately tree will grow.

That primitive American art is very suitable decoration for modern interiors was proved by the exhibition of Arts and Crafts of Indians of the Southwest at the Cosmopolitan Club. Navajo rugs, Hopi baskets, Zuni pottery and paintings of tribal ceremonies all appeared to advantage there. At the opening Margaretta Hinchman, Philadelphia artist, gave an account of her adventures while painting the Navajos,

vividly illustrated by color motion pictures of dances and ceremonials, accompanied by Indian music.

At the Art Alliance photographs by Richard T. Dooner and pottery by Emilie Zeckwer Dooner were shown in the first floor galleries. Mr. Dooner has produced many modern patterns in his work for advertisers which are better thought out than the work of many modern painters, and his portraits of Joseph Pennell and Mme. Paul Cret, to instance only two, are surely as good as photographs could possibly be. He has received many honors abroad and in this country. Almost all Mrs. Dooner's pottery was promptly sold, which simple statement of fact speaks volumes.

A beautifully printed catalogue bearing witness to the characteristic typographical superiority of Germany accompanied the exhibition at the Art Alliance of modern German prints sponsored by the Association of German Book Artists. Many of the prints offended by their grossness or infantilism, but there was also much vigor, notably in the bold color prints by

Otto Lange, the large Byzantine heads cut on the wood-block by Emil Nolde, and the startling "Hyena" by Wilhelm Rudolph. Hugo Steiner-Prag of Leipzig, President of the Association, showed some dramatic lithographs illustrating "Tartuffe," Louis Corinth some eighteenth century fantasies executed with a light and naughty touch, while Alexander Genoldt was engrossed with the decorative solid geometry of buildings and hill towns.

At the Print Club there was a handsome display of lithographs by the late George Bellows. The powerful "Stag at Sharkey's," the tragic "Edith Cavell" descending the staircase on her way to execution, and the grimly humorous "Billy Sunday" and "Punchinello in the House of Death" (a momentary *divertissement* during an Irish wake) all attested the ability of Bellows to seize upon unusual effects and render them in the lustrous black and sparkling white which is the glory of the lithograph. In the Print Club's Third Annual Exhibition by Philadelphia Print-Makers Dr. Mason W. Zimmermann was awarded the First Prize of one hundred dollars for "Tropical Florida," a bold yet delicate wood-cut. Honorable Mentions were given to F. Townsend Morgan for "Chester Creek" and to Salvatore Pinto for "Ballerina."

Mrs. Andrew Wright Crawford, Director of the Print Club, has just been elected an Honorary Member of the Society of Hungarian Painter Etchers in Budapest "in consideration of her eminent merits in the field of Graphic Arts." She is preparing the extensive catalogue of the forthcoming Timothy Cole Memorial Exhibition, which contains more than 700 items.

At Newman's Galleries Arrah Lee Gaul showed her series of paintings of the High Street at the Sesqui-Centennial Exposition, a careful reconstruction of the colonial scene. The Shippen House, the Indian Queen Inn, the Washington House and such related historical objects as William Penn's study chair and Lafayette's coach come to life again in this valuable record.

In the old Phillips Mill the New Hope artists held a fall exhibition, chiefly of smaller paintings, but containing important examples of the "Delaware River School." The outstanding picture was probably Daniel Garber's "The Sun"—a lyrical rhapsody with much mystical suggestion and very free brush-work. Suffused with warm sunlight also were W. L. Lathrop's "Sheep Track" and R. Sloan Bredin's "Morning Visitors." John Folinsbee's "Shad Haul" was brilliantly painted, virile both in subject and in stroke. "Silk Mill," a dignified composition by the late Robert Spencer was centred, and

Margaret Spencer revealed a rich sense of color and pattern in her still life studies. Henry B. Snell's European sketches introduced pleasing variety into the exhibit, and among the younger men Robert Hogue and Lloyd Ney showed individuality. Clarence Johnson's winter scene on the canal was largely conceived, presenting nature in one of her still and solemn moods.

Dramatic events of the month were the Shakespearian Repertory Season of the Players from Stratford-on-Avon, and the new production of Hamlet with original settings and striking lighting effects by Norman Bel Geddes.

EDITH EMERSON

St. Louis Notes

THE annual exhibition of summer sketches by Guild members marked the opening of the St. Louis Artists' Guild. This is always a popular exhibition both because of the small size of the paintings and the freshness of color and subjects, making them seem more intimate and spontaneous.

The Seventeenth Annual Thumb Box Exhibition of the St. Louis Art League opened at the old Court House on Monday, November 16. It included paintings, sculpture and handicraft. This exhibition followed a display of paintings by St. Louis artists depicting Missouri scenes.

The National Business Men's Art Club held an exhibition of their work at the City Art Museum in November. It will include work from the Boston, Chicago, Cleveland, Denver, Los Angeles, New York, Philadelphia and St. Louis clubs.

Paintings by Mabel Meeker Edsall were shown in the Art Room of the Public Library in October and the work of Dorothy Johnson Quest was on display in September.

Tanasko Milovich, recently appointed instructor in Batik at the St. Louis School of Fine Arts, held an exhibition last month at the Maplewood High School.

Mildred Bailey Carpenter exhibited a collection of her decorative water colors at the University City High School.

A great loss to the fostering spirit of art in St. Louis is the death of William K. Bixby, which occurred on October 29.

M. P.

Paris Notes

STILL another addition to the Degas portraits at the *Musée de l'Orangerie des Tuileries* has arrived from America—the "Woman in Gray" from the Arthur Sachs collection, New York. Striking in characterization—a woman's realistic face,

blond and faded—this picture is quite unfinished except in regard to the head. The rest is sketched, as Degas could sketch, the body outlined to the waist, a parasol resting on the left arm. This exposition, one of the longest and best appreciated we have had, closed on November 1.

The *Palais des beaux-arts* at the Colonial Exposition has been the center of some interesting exhibits of artists whose work is colonial or oriental in character. Among them Theodore Rivière's (1857-1912) was one of the most thoroughly artistic. His figurines, in ivory-colored plaster, or bronze, of oriental cast, are expressive and graceful. His principal large group of small figures, about seven inches high, is lifelike and dramatic to the highest degree, representing a procession of natives in Morocco following the cage in which they have confined Roghi, a famous bandit who had burned and tortured villages and people, and who was then on his way to execution. The stoic calm of the prisoner and the execrations of the multitude are marvelously expressed. At the side of the procession runs a water-carrier who could not be more lifelike. This plaster group has been cast in bronze and is shown at the permanent Colonial Museum which will outlive the Exposition. Rivière was born in Toulouse. During his stay in Indochina he received important commissions from the then Governor Doumer, now President of the French Republic.

Another exhibition in this *Palais des beaux-arts* is the important retrospective of the works of Alphonse Etienne Dinet, with whose paintings of African life visitors to the Luxembourg are familiar. Dinet was a master of his craft, a rich colorist, and a portraitist of real excellence, most of whose subjects were the dark-skinned African Arabs and their sometimes beautiful women. Dinet, who died in 1929, had also illustrated a number of luxurious books on Africa, including a "Vie de Mahomet." These are shown in glass cases, along with his rusty, deep-tinted palette and other mementoes of the artist's career. Among the many sketches one is struck by his studies of camels, revealing this usually patient animal excited and screaming.

The group of painters at the *Galerie Eclaire* who have produced the "Féerie Coloniale," a small exposition inaugurated by Général Gouraud, have given us good pictures of the exotic scenes at the Colonial Exposition itself. Pichon, Markovitch and, especially, Westchiloff are the best of this group.

Several well-known American artists are now exhibiting here: Miss Janet Scudder both paintings and sculptures at the American

Women's Club—their first exhibition of the season—and Dr. William S. Davenport his paintings of cathedrals and chapels. Miss Lucille Douglass, member of the Society of Women Geographers and an authority on the Khmer civilization, is showing some of her etched studies of details of the original Angkor-Vat temple at the Colonial Exposition, in the *Palais des beaux-arts*. And at the *Galerie Bernheim-Jeune* Alexander Altenburg had sixty-four paintings, which included former as well as recent work. His theory of the interpretation of landscapes results in a flowing nebulousity of outline which is far from the accepted traditions and not pleasing to all his spectators. The Brooklyn Museum has purchased one of these landscapes, and the French government another, perhaps as illustrations of an artistic theory.

Theories will be copiously illustrated at the forthcoming exposition of the "Surindépendants" at the *Porte de Versailles* (Paris), which opens too late for the present notes. It will be seen to what extent the revolutionaries persist, in spite of the fact that most of them are definitely out of fashion. However, it was a surprise to see, at the modernized *Galerie Petit* the other day, a huge room full of pictures which are not pictures but only diagrammatical expressions of theories. It was a relief to enter the room nearby where Marc Antoine has a modest collection of good paintings, small but sane, of flowers and picturesque scenes.

The Jean Charpentier Gallery has opened its season with an excellent group of artists. Of these the most important is Adolphe Cossard, with his sumptuous exhibition of Moroccan scenes and landscapes. This African coloring fills the place with vibrating currents of light, and one is almost dazzled. But the fascination is strong, and it is difficult to leave. Mosques, minarets, gardens, bazaars, patios, ramparts, casbahs, strange desolate red villages, with the snow-capped Atlas mountains in the background—all are impressive and done with mastery of the atmosphere, of light, of walls of the native red clay, or the beautiful Moorish ornamentation in the richer buildings. Another good artist in this gallery is a young Italian, Gregorio Calvi. One of his pictures, of a nude, emaciated young man, lying flat on a rock in the midst of the waves of a rough sea, while somewhat too frank in treatment, is well enough done to be unforgettable. And in the same gallery, a well-known French artist, Marcel Prudhomme, has a collection of delicately-toned pastels and paintings treating of Syria and Palestine.

LOUISE MORGAN SILL

Berlin Notes

THE most interesting exhibition seen in some time is that of sculpture by Benno Elkan of Frankfurt-on-Main, on view in the Gallery Hartberg. Elkan is well known in the Rhineland where a number of his monuments and portraits are located, casts or illustrations of which are included in the current show. His portraits are particularly good, naturalistic in style, depicting individual types with vitality and verve. Of his war memorials, the latest is a large monument celebrating the liberation of the Rhineland. The photographs show noble figures of mourning women. The major work exhibited at Hartberg's is a great bronze "Bible-chandelier," of 32-candle-power. Its branches contain thirty-two small figures from the Bible modeled in a naturalistic manner, and individualized according to the legends of the Holy Book. But, although this large work is executed with extensive knowledge and ability, it is too illustrative to be aesthetically satisfying.

The Gallery Moller (one of the most important of those devoted to modern art) has opened new quarters on the Lützow Ufer. The first exhibition there is composed of new paintings by Herbig, Heckel and the late A. Kerschbaumer, and drawings by Lyonel Feininger. Winter, a teacher at the Pedagogical Academy in Halle, shows abstract surrealist compositions, Herbig's art is more realistic. Having spent last year at the German Academy in Rome, he shows a large number of excellent pastels of Italian landscapes full of the dazzling sunshine of the south; his colors are glowing and his forms plastic. Best of all are his chalk-drawings of women and children, fine studies of motions and positions. Lyonel Feininger, a native of America, has recently passed his sixtieth anniversary. He is well known by his drawings of towns and ships and is one of the most interesting artists of the present day. Examples of his work are included in the National Gallery.

In the Gurlitt Gallery were shown recently landscapes by the late Theodore Wedepohl, who died this year in New York, where he had lived since 1926. He was an exponent of the Impressionist School, and his art was much appreciated in New York. His most interesting works are paintings of Iceland. The Gurlitt Gallery also exhibited sculpture by Ilse Fehling-Witting, an outstanding German woman-sculptor. Her portrait heads, figures and animals are modeled with delicacy and keen insight.

The Gallery Flechtheim opened the season with an exhibition of new paintings by George

Grosz, Germany's most important painter of social themes and an outstanding caricaturist; and tapestries by Albert Lindgens which transcribe the style of modern French painting, the art of Chirico and his confreres.

DORA LANDAU

Italian Notes

IN this never before known summer-like autumn all Italy is exhibiting, or congressing or commemorating—nearly all with an eye on art. Even the great Levantine Fair at Bari struck new notes in the pure Venetian art of the Murano glass pavilion and in the Palace of the Nations' fine simplicity in true thirteenth century Pugliese architecture.

At Pompeii, the House of Menander has yielded up a Roman chariot in perfect condition, said to be the only authentic one in existence.

The bust of Virgil, presented by the American Classical League to the tomb of the poet at Piedegrotta, near Naples, was cordially accepted at a meeting of Italian and American official representatives, delegates of Virgil societies and other distinguished people.

Artists are flocking to Rome to draw and to paint the old houses and vistas loved in our romantic grandfathers' times—the squalid, vicious, but "picturesque" "Marmorelle" and other quarters, especially between the Trajan Forum, which is now being more fully opened up; and the Roman Forum, near which stands the *Vittoriano*, the vast and eternally disputable Monument to Vittorio Emanuele II.

In Arezzo, too, demolition is carrying away the dingy sadness of encrusted walls and parasite houses of the Ugly Ages, giving back to the citizens a rich inheritance of mediaeval architecture, perfectly adaptable to modern uses, and engaging vistas of original spacings. Or rather, the Arretines are recovering their own treasure, through the leadership of their own Podesta, descendant of a race of noble figures in their history, yet one of themselves, understanding their temper and their traditions, as well as their present needs.

And now with how much greater pleasure than in the two previous years have they received the cultured visitors of the Petrarch Congress, arriving there the day these notes are written for the "*Settimana Petrarcesca*." With what justifiable civic pride have they planned to offer their rare gift of honorary citizenship to the venerable French art savant Pierre de Nolhac, distinguished Petrarch scholar. Of all the sixty conferences to be held, the receptions and concerts of antique instrumental and vocal music, the exterior and

interior beauties revealed and to come, nothing, I think, can arouse more gratitude towards the Podesta Count Occhini and the architect engineers than the fish-bone brick paving of the old Piazza and the removal from the apse of the Church of San Francisco of the baroque altar that interfered with the pure joy of Piero's incomparable frescoes.

Mantua, also, for "Mantegna Week," had the restoration of the Gonzaga Tower and a long hidden 600 fresco to show, besides the Mantegna treasures.

Other cities, other "weeks," some purely modern. Prato's has been one of the first of the smaller cities in a serious effort to bring about better relations, mutual understanding and collaboration between artists and artisans. It is interesting that the stimulus of a strong painter like Soffici, who lives near Prato, is for force and originality among the young people, rather than for technical influences.

At Turin, the simultaneous opening of the Friends of Art's 32nd and the Professional Women Artists' first exhibitions was the occasion of an informal leave taking between "I Principi" and the Piedmontese artists—who have reason to regret the departure for Naples of their sympathetic young patrons.

—HELEN GERARD

London Notes

AN INTERESTING project is now taking shape, for an exhibition in London very shortly. Briefly put this idea is to form a representative collection of color prints of the Old Masters of European Schools; the trial "showing," which I was able to visit yesterday, is now being held at the Towner Art Gallery of Eastbourne, under the supervision of its Director, A. F. Reeve-Fowkes, A. R. C. A., with the very effective support of C. R. Chisman, Director of the Art Exhibitions Bureau of London. In its complete form the exhibition is due to appear in the Whitechapel Art Gallery in January next, and later may possibly tour among the provincial Art Galleries of Britain; the prints are not made directly, but acquired from existing color-print publishers, such as Seemann of Leipzig, Hoesche of Milan, the Medici Prints of London, and such art reviews as *The Connoisseur* or *Apollo*, and I understand that in every case at least fifty prints are to be available for exhibition or sale purposes, as may be required.

A very interesting bequest, to which I have

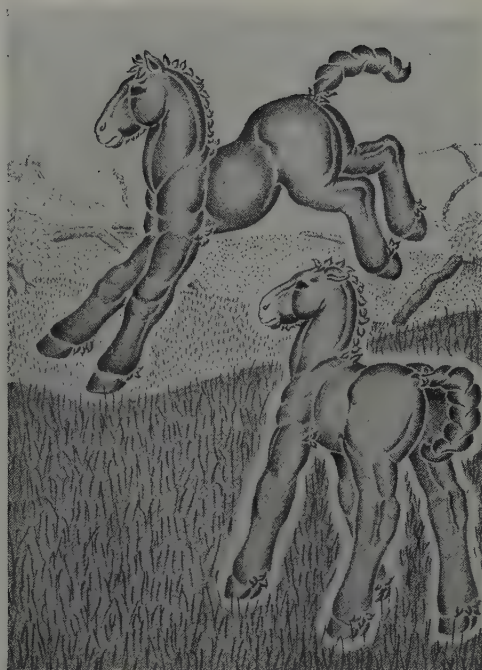
already alluded briefly, is that of the late Mrs. Edwin Austen Abbey of her beautiful home in Tite Street, Chelsea, to the Royal Academy of Arts to be converted into a permanent Museum under the R. A. supervision and control: at the same time her will does not neglect American art, but established a fund of £20,000 for the encouragement of mural painting in America, —a branch of art in which Edwin Austen Abbey had achieved high success. I am informed by our Academy that the Museum at Chelsea Lodge will include a number of prominent works by Abbey, in the form of paintings and drawings, and furniture will be there also: it is too early to say more at present, but it is evident that it will take a place beside the Poldo-Pezzoli at Milan or the Musée Jacquemart-André at Paris as a personal home turned into a beautiful and permanent collection of art.

The death of Sir W. Orpen, R.A. has just come as a painful surprise to the art-world here, for, though he was in bad health of late, he was still in the prime of life at fifty-two. A portraitist of exceptional powers his work has often been noticed by me in these columns. He was a fellow-student with Augustus John at the Slade School; and it is interesting to compare their art, though it is really divergent. In his subject paintings there was something almost Puck-like in the humorous standpoint, something which perhaps came from his Irish blood, but which was hardly in place in such a subject as the "Palm Sunday" of this year's Academy. Orpen in his best portrait work, such as "The Chef," now in our Diploma Gallery, is unequalled within our time.

In spite of the political crisis, which is fairly on us now, the galleries are busy, and among the numerous cards received I select today the Redfern Gallery with the work of a clever young painter, Claude Flight. His Linocuts here, really prints in color, show a good sense of decorative form and color. In his "Oils" one feels the use of the catalogue: for though living in Sussex I could hardly have recognized our beautiful down-land presented very post-Impressionistically; while the "Policeman in a Snowstorm"—*monstrum informe, ingens*—expands from a small and quite reasonable head into a shapeless and disproportioned frame. But here I must be careful as to my criticism: for "one point"—I am told in the foreword—"must be brought out to help people to understand works of art. This is the correct attitude of the beholder."

—SELWYN BRINTON

NEW BOOKS ON ART



*Illustration from "The Shire Colt," Reviewed
on Page 525*



Illustration by John Vassos for a New Edition of Gray's Elegy, Reviewed on Page 528

New Books on Art

The Shire Colt

Written by Jan Gay and illustrated by Zhenya Gay.
Doubleday, Doran & Company, Publishers. Price,
\$2.00.

Here is a fine picture book for children. Its chief charm and quality lie in its strong lithographic illustrations, but the text is very far from bad. It is an idyll of life on a Cotswold farm, centered in Brownie, a Shire colt. The story is simple and direct and is less marred by affected writing down to children than are most juveniles. The fact that Zhenya Gay had her early training as a sculptor undoubtedly explains the feeling for form and structure with which her lithographs are done. The illustration showing Brownie and his mother on his first night in the fields is particularly good; the modelling of form, which seems a little too robust in some of the drawings, is not so noticeable in this one. Another fine picture is that of Brownie standing under a great tree, alone during his first storm. And the drawing of the two colts playing together has real vitality as well as decorative charm. The book as a whole is attractive: the antique-finish off-set paper, the clear, modern letter, the unpretentious binding make it suitable for the child's own use. The text and pictures alike show commercial lithography successfully used.

F. A. W., Jr.

The Christ Child as Told by Matthew and Luke

With drawings by Maud and Miska Petersham.
Doubleday, Doran & Company, Publishers. Price,
\$2.00.

The story of the Christ Child is here retold in the language of Matthew and Luke. "Only the verses that give the outline of the story are used here," we learn from the jacket. Whether deletion of the story as it appears in Holy Writ adds or detracts to its value for children is a question that may well be left to parents. The illustrations were made after a trip to Palestine in "an attempt to reproduce for children today the surroundings in which the little Christ Child 'grew and waxed strong.'" The illustrations lack strength; perhaps "pretty" is the word that best describes them. The element of design which is often combined with the otherwise naturalistic pictures makes for confusion. If one approach were used to the exclusion of the other a more appropriate simplicity would be

found in the book as a whole. However, in one illustration at least, that of "Mary" in the first part of the book, the decorative element is stressed with success on her robe and in the grouping of the doves at her feet, as well as in the placing of the simple figure against an effectively formalized halo. To a lesser degree the pictures of "Mary and Jesus" and "Simeon and Jesus" later in the book have this same quality of simplicity. It is also significant that the most pleasing illustrations are those printed in gradations of black and a light, bluish grey. The use of color in the majority of illustrations is rather unfortunate; it is either jarringly vibrant or stale and dead—it seems never to achieve harmony. In general appearance the book is fairly good although the type-face used does not seem suitable in anything but size. The binding is adequate and the end-papers are better than most.

F. A. W., Jr.

The Art of the Child

By Alfred G. Pelikan. The Bruce Publishing Company. Price, \$3.00.

This book, by the Director of the Milwaukee Art Institute, and also of Art in the Milwaukee public schools, is intended primarily to be helpfully suggestive to teachers in the assignment of art problems to children in the various grades. It includes studies from nature and imaginative work, industrial design in various departments; and it is touchingly dedicated to the memory of the author's sister, Lillian Leitzel, the trapeze performer—a genuine artist in her line—"whose tragic and untimely death was mourned by thousands of children who knew and loved her."

L. M.

Theatre Art

By Victor D'Amico, Edited by Professor W. G. Whitford of the University of Chicago. Published by Manual Arts Press. Illustrated. Price, \$3.25.

It would be interesting to know what publishers really think of the theatre. They must have a gentle contempt for it, because they are forever issuing small books that purport to tell all about it. The result is endless duplication of trifling detail and a meagre list of really authoritative books.

Authors who could do excellently in better defined fields are compelled to write diffuse primers often in fields where they are not quite at home. Victor E. D'Amico, the author of *Theatre Art*, has undoubtedly suffered from some such com-

pulsion and has spoiled his book by going into fields where his lack of exact knowledge is evident.

The volume is one of a series for students and crafts workers and is under the general editorship of Professor Whitford of the University of Chicago.

In his own field of scene design and lighting, Mr. D'Amico has excellent things to say to the student designer and has made his work extremely useful by providing at the end of each chapter collateral readings and problems for the novice. There are fertile chapters on color, light, lighting equipment and model making, and the text is enriched throughout with widely chosen and opposite illustrations.

The chapters on the building and assembling of scene elements are not so happy. From some of his diagrams only two conclusions are possible. The first is that he despises structural detail. The second is that he has never seen a setting assembled in a professional theatre. His typical setting with no structure, an amazing lash line and an impossible ceiling will not help the student of the theatre.

The volume is handsomely made and richly illustrated. It deserves a place in any collection but as a *vade mecum* of theatre technique it is spotty in the extreme. —ROY MITCHELL

The New Style Architecture and Decorative Design

With an Introduction Adapted From the French of Maurice Casteels. Charles Scribner's Sons, Publishers. Price, \$8.50.

The title of this book in its original French was "L'Art Moderne Primitif"—which may not be altogether translatable, yet is distinctly to the point. In the beginnings of this new movement there is distinctly a primitive element, it is raw and new—it has offensive edges and plainness—but all this will wear off; it is a healthy, lusty infant—it will grow up.

The larger portion of this book consists of illustrations. There are some well-written and thought-provocative chapters at the beginning, but it is to the pictorial section that the average reader will most quickly turn. "These illustrations," we are told, "have been chosen with considerable care to form a synthesis of the first phase of twentieth-century architecture and decorative design," but they are presented without prophetic intention. "Today," says the author, "we must be content to work for the present without a regretful eye on the past or an extravagant eye for the future." —L. M.

W. Russell Flint, A. R. A.

Number 27, Modern Masters of Etching, London, The Studio, Ltd. New York, William Edwin Rudge. Twelve large Plates in Photogravure with an Introduction by Malcolm C. Salaman. Price, \$2.00.

The reproductions in this book are excellent, as are those in the rest of the series. The photogravure process is particularly successful in reproducing black and white originals. Those who are fond of Russell Flint's etchings and dry-points will find a pleasing selection here which retains much of the original freshness of the mediums used. The introduction by Malcolm C. Salaman seems rather long. This feeling of unnecessary length is largely due to the over-romantic interpretations of the significance of subject matter, written in a chatty way. This reviewer is one of those who thinks that pictures of any kind can speak their own message, if they have any, without the help of this kind of jargon. One is tempted to quote the truism, stale on the west side of the Atlantic, that each individual will find a different quality in the same picture. To stereotype and make easy the approach to art is dangerous. These etchings are straightforward enough so that a contemporary commentary is hardly necessary. However, where the introduction deals with the difference between the lines cut by acid or directly with a tool, or with matters of composition, or even with the background of the artist's life and training it is successful. When he approaches actuality and fact Mr. Salaman does not find it necessary to gush, he is on ground that he knows and assurance becomes him. —F. A. W. Jr.

Mise En Page, The Theory and Practice of Lay-out

By A. Tolmer. The Studio, Ltd., London, and William Edwin Rudge, New York. Price, \$12.00.

This book is primarily a series of lay-outs, not confined to a strict typographical interpretation. Mr. Tolmer in the text says that the lay-out of books "is becoming today a reflection of our love of simplicity." Although the reviewer agrees with the author in this expression of belief he finds it hard to see that this particular book achieves simplicity. It is, of course, chiefly a picture book and as that is supremely successful, even though occasionally startling and a little incoherent. In fact, the text loses itself in a kaleidoscopic panorama of lay-outs coldly conceived but executed in anything but a stale manner. There are many inserts printed on



Illustration by John Vassos for a New Edition of Gray's Elegy, Reviewed on Page 528

metal papers, cellophane, and other substances known to the trade as "novelty papers." To an ordinary man the effect will seem clamorous; but that is Mr. Tolmer's idea: "Publicity must cry aloud," he writes. It is undoubtedly interesting to see what can be done by free combinations of the many materials and processes now available to the enterprising printer. But the text is lost and without the text the book loses point. It might have been more usable and just as interesting if the illustrative material had been put into portfolio form with sheets numbered and the text kept in book form so as to be more readily and consecutively available. In the back of the book, the text is given in French and is a great deal easier to follow than the English because it is not cut up into fragments.

In the text, Mr. Tolmer takes an admirable point of view. "When we speak of lay-out," he writes, "the term must not be understood as confined to the literal and typographic sense. Look for instance at the sarcophagus of Tiskartes. To call the arrangement of his hieroglyphic art 'lay-out' may seem a little far-fetched. Nevertheless it is perfectly legitimate. Even the original Latin word for page, *pagina*, is not limited in meaning to the leaf of a book. It can mean also a slab or tablet—the surface on which something is *fixed* or written (*pagere*, to fix or write)." Mr. Tolmer goes on to point out the universality of form and design which is indicated by the frequent juxtaposition of the modern and the ancient motif in a way that shows their basic similarities as well as their incongruous differences. This provides a double-barbed point with which to prick the public's sensibilities.

The very difficulty presented to the man who would read his text shows that Mr. Tolmer is really speaking to advertising lay-out men who are usually too busy to read anyway. It purports to cover the whole field of lay-out and considered chronologically and geographically it succeeds. But as a book it lacks unity and availability. —F. A. W., Jr.

Elegy Written in a Country Church-Yard

By Thomas Gray. Newly Created into an Illustrated Book by John Vassos. E. P. Dutton and Co., Inc., Publisher. Price, \$3.75.

Gray's *Elegy* needs no review in this or any other Magazine. But the illustrations do. John Vassos, after his marked success in illustrating Oscar Wilde's *Salome* and *The Ballad of Reading*

Gaol has gone back to the eighteenth century to find a work to interpret. It seems to us that his choice is a happy one. Gray's *Elegy* is one of the most universally known English poems. We have all been made to read it in school and to consider its historical as well as its literary significance. But once we have read it many of us put it behind us as a thing of quaint charm and technical excellence and promptly forget its important place at the very start of the Romantic Movement. These illustrations show that many of us have been wrong in turning so suddenly away. They point the way to a rediscovery of its great vitality and to its applicability, in a philosophical way, to life as we find it. John Vassos has made us think of it again with a fresh point of view; we need not take his conceptions for our own but we shall certainly find them stimulating.

—F. A. W., Jr.

Small Stone Houses of the Cotswold District

By E. A. Ruggles. H. H. Jansen, Cleveland, Publisher. Price, \$15.00.

This is an ideal gift book. It is primarily a book of plates. There are nearly one hundred and thirty half-tone plates from photographs by Mr. Ruggles. Added to these are fifteen reproductions of interesting pencil drawings by Meade A. Spencer. The author, who has been a practising architect but who is now in charge of the department of printing and photography in the Cleveland Museum of Art, has made two extensive trips to the Cotswold District. It is with an eye trained in three exacting arts that Mr. Ruggles has gained familiarity with this charming section of England. The photographs are primarily pictures but they are full of suggestions of doorways, roof-treatments, and fenestration that would be of interest and use to other architects. In his foreword, Mr. Ruggles points out that many of the houses illustrated in the book suggest adaptations suitable for residences in this country.

The foreword is really a composite outline of a trip from London to the Cotswold district and back which might well form the basis of a reader's ideal journey. Practical suggestions as to route and stopping places with an indication of the places of interest in each locality add to usefulness without detracting from charm. Mr. Ruggles reminds the reader that there is much as yet to be found and published—all of which simply gives an added impetus to the desire created by the pictures to go to the Cotswolds oneself.

—F. A. W., Jr.

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Amherst, Mass. (Amherst College). GRAPHIC PROCESSES ILLUSTRATED, December 5-18

Ann Arbor, Mich. (University of Mich.). CONTEMPORARY SWEDISH ARCHITECTURE, December 1-14

Appleton, Wis. (Lawrence College). REPRODUCTIONS OF WORKS BY FRENCH, GERMAN AND DUTCH MODERNISTS, December 1-30

Bloomington, Ill. (Art Association). AMERICAN COTTON TEXTILES, Dec. 1-28

Bloomington, Ill. (Art Association). AMERICAN POTTERY, December 1-28

Canyon, Texas (West Texas State Teachers College). ONE PICTURE EXHIBIT: "EVENING" by Inness, November 15-December 15

Chicago, Ill. (Art Institute). MEXICAN ARTS, December 22-January 15

Cleveland, Ohio (Building Arts Exhibit, Inc.). DESIGNS FOR SMALL HOMES, December 1-15

Cleveland, Ohio (John Huntington Polytechnic Institute). DESIGNS FOR SMALL HOMES, December 17-30.

Columbia, S. C. (Art Association). GROUP OF TWELVE OIL PAINTINGS BY MODERN PAINTERS: FRENCH AND AMERICAN, December 2-26

Dallas, Texas (Public Art Gallery). STUDENT WORK FROM THE WALDEN SCHOOL OF NEW YORK CITY, December 5-26

Decatur, Ill. (Decatur Institute of Civic Arts). CURRENT AMERICAN PAINTING, December 5-26

Denver, Col. (Art Museum). REPRODUCTIONS OF DRAWINGS BY DUTCH AND FLEMISH MASTERS, December 7-January 9

Detroit, Mich. (Institute of Arts). CONTEMPORARY SWEDISH ARCHITECTURE, December 20-January 5

Elmira, N. Y. (Arnot Art Gallery). REPRODUCTIONS OF DRAWINGS BY HANS EVANSVILLE, Ind. (Society of Fine Arts). BOSTON MUSEUM OF FINE ARTS, December 7-28.

HOLBEIN AT WINDSOR CASTLE, December 5-28

Fredonia, N. Y. (State Normal School). "AUDAC" EXHIBITION, December 4-20

Garden City, N. Y. (Cherry Valley School). INDIAN ARTS AND CRAFTS, December 2-16

Traveling Exhibitions—*Continued*

- Grand Rapids, Mich. (Public Library). ILLUMINATED MANUSCRIPTS, Dec. 5-26
- Harrisburg, Pa. (Art Association). GROUP OF FORTY OIL PAINTINGS IN THE MODERN IDIOM, December 8-18
- Harrisburg, Pa. (Art Association). CONTEMPORARY WATER COLORISTS—1932, New York Water Color Rotary, December 8-18
- Kalamazoo, Mich. (Institute of Arts). GROUP OF THIRTY OIL PAINTINGS BY MODERN PAINTERS FROM THE PHILLIPS MEMORIAL GALLERY, WASHINGTON, D. C., December 5-26
- Madison, Wis. (Univ. of Wisconsin). MODERN PAINTING: International from the Phillips Memorial Gallery, Washington, D. C., December 7-30
- Manchester, N. H. (Currier Gallery of Art). DAUMIER LITHOGRAPHS, Dec. 1-28
- Manhattan, Kan. (State Teachers College). FRENCH PEASANT COSTUMES, December 1-15.
- Mobile, Ala. (Allied Arts Guild and Public Library). EAST INDIAN WATER COLORS, December 5-26
- Nashville, Tenn. (Centennial Club). PAINTINGS FROM THE 1930 WINTER EXHIBITION OF THE N. A. D., December 7-14
- Nashville, Tenn. (Centennial Club). ONE PICTURE EXHIBIT: "CARMENCITA" BY CHASE, November 10-December 10
- Pasadena, Calif. (Grace Nicholson Gallery). MASTER ENGRAVERS AND ETCHERS, December 1-30
- Peoria, Ill. (Art Institute). FORTY-TWO CONTEMPORARY AMERICAN PAINTINGS, December 5-27
- San Francisco, Calif. (Palace of the Legion of Honor). ARTHUR B. DAVIES MEMORIAL EXHIBIT, December 10-January 25
- Santa Barbara, Calif. (Faulkner Memorial Art Gallery). FIFTY PRINTS BY TEN AMERICANS, December 3-25
- Savannah, Ga. (Telfair Academy of Arts and Sciences). WATER COLORS FROM THE ROYAL SOCIETY OF BRITISH ARTISTS, December 5-27
- Savannah, Ga. (Telfair Academy of Arts and Sciences). ILLUSTRATIONS BY THORNTON OAKLEY, December 5-27
- Toledo, Ohio (Museum School of Design). STUDENT WORK FROM THE PRATT INSTITUTE, December 1-15
- Washington, D. C. (Howard University). MODERN PICTORIAL PHOTOGRAPHY, December 14-26
- Washington, D. C. (Howard University). STUDENT WORK SHOWING DESIGNS IN COLOR WHICH WERE INSPIRED BY EXHIBITION OF PERSIAN ART HELD AT THE BROOKLYN MUSEUM, November 30-December 12
- Westfield, Mass. (Westfield Athenaeum). OIL PAINTINGS SELECTED FROM THE CURRENT SUMMER EXHIBITION OF THE NATIONAL ARTS CLUB OF NEW YORK, December 7-26
- Williamstown, Mass. (Williams College). WATER COLORS IN THE MODERN IDIOM, November 25-December 20

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Art Center, 65 East 56th Street. American Pattern Glass from the collection of Mrs. Wm. Grieg Walker to December 12; Greeting Cards by the Art Alliance of America; Books from William Edwin Rudge, Inc., and examples of Fine Printing from the Rudge Plant of Mt. Vernon; and work by members of the New York Society of Craftsmen, through December.

Contemporary Arts, 12 East 10th Street. Exhibition of paintings by Belle Cramer, to December 12; group exhibition of water colors and drawings, December 15 to January 16.

The Metropolitan Museum of Art will open to the public December 8 an addition to the American Wing containing a room from the Van Rensselaer Manor House and a room from a house in Providence, Rhode Island. The Paul Bequest and Other Far Eastern Textiles, Gallery D 6, and the Loan Exhibition of Early New York Silver, Alexandria Room, Gallery M 16, will be shown December 8 through January 31. Turkish Embroideries of the XVII, XVIII, and XIX Centuries, Gallery H 17, continued through February 14; Lace and Costume Accessories (the gift of Mrs. Edward S. Harkness) Gallery H 19, through December 31; Daggers and Knives (lent by Mrs. Caspar Whitney) Gallery H 5, through December; and Reproductive Prints, Galleries K 37-40, through December 27.

Museum of French Art, 22 East 60th Street. Renoir and His Tradition, an exhibition arranged by Mrs. Chester Dale, to December 23.

The Museum of Modern Art, 750 Fifth Avenue. Paintings, sculpture, water colors, etc., by Henri Matisse, to December 6. The first comprehensive exhibition in the United States of the work of Diego Rivera, including cartoons, oil paintings, and drawings, will be held later in December.

The New York Public Library will exhibit for the first time in America a collection of Modern Graphic Art from Offenbach-am-Main, Germany, from November 24 to Christmas Day.

The Roerich Museum, 310 Riverside Drive. An exhibition of religious paintings by contemporary American artists, December 5 to 28.

Whitney Museum of American Art, 10 West 8th Street. Opening exhibition of Museum's paintings and sculptures, through December.

GALLERIES

American Art Association Anderson Galleries, Inc., 30 East 57th Street. Art objects, furniture, library, and autographs, from the estate of the

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8. SMALL CANVASES: THE ART OF THE EASTERN STATES. Selected by Erwin O. Christensen from the Summer Exhibition of the National Arts Club of New York. About fifty small canvases by artists with conservative tendencies. Rental Fee \$50.00

103. WATER COLORS IN THE MODERN IDIOM. Selected by Erwin O. Christensen. Thirty-nine water colors showing variety of subject, treatment, and conception to the exclusion of pictures done in the more conventional mode. Rental Fee \$75.00

303. BROOKLYN SOCIETY OF ETCHERS ROTARY: 1931. Selected from the Winter Exhibition, January, 1931, by a committee of the Society. A collection including many of the best contemporary etchers. Rental Fee \$25.00

This list can give no adequate idea of the scope and variety of the Federation's exhibitions. There are exhibitions of handicrafts, photography, industrial art, and several other classifications. Write for the booklet describing them to the Director of Educational Work

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late Thomas B. Clarke will be placed on sale early in December; also the library and art objects from the estate of the late David Belasco. *An American Group Galleries*, Barbizon Plaza, 58th Street & 6th Avenue. Paintings by Philipp, to December 5.

Arden Gallery, 460 Park Avenue. Portraits of children sculptured in wood, by Alec Miller, to December 7. Showings of paintings and accessories for Christmas, through December.

Argent Gallery, 42 West 57th Street. Christmas show of distinctive gifts, small pictures (\$10 to \$100), crafts, and sculpture, by members of the National Association of Women Painters and Sculptors, December 1 to January 2.

Babcock Galleries, 5 East 57th Street. Paintings, water colors, and etchings, by American artists, through December.

Brownell-Lambertson Galleries, 106 East 57th Street. Etchings, woodcuts, lithographs, and color prints, including first showings of pieces by well-known artists, to December 12. Glass and ceramics suitable for gifts, through December.

Brummer Gallery, 55 East 57th Street. Pottery by Artigas, through December.

Delphic Studios, 9 East 57th Street. Paintings and drawings by Maxine Albro, and paintings by

James Lesesne Wells, from December 7.

The Downtown Gallery, 113 West 13th Street. American Print Makers exhibition, December 7 to 31.

Durand-Ruel Galleries, 12 East 57th Street. Paintings by Georges d'Espagnat and Albert Andre, to December 9.

Ehrich Galleries, 36 East 57th Street. Special Christmas Exhibition of Old Masters, and Christmas exhibition of antique English furniture and pewter; modern glass, linen, and china, through December.

Feragil, Inc., 65 East 57th Street. Decorative drawings in black and white by Boris Artzybasheff, December 7 to 20; paintings and drawings by Arthur B. Davies, December 7 to 27; paintings by Harry Lane, and Christmas show of sculpture, from December 20.

Grand Central Art Gallery, 15 Vanderbilt Avenue. Exposition of Indian Tribal Arts, December 1 to 24.

Hackett Gallery, 9 East 57th Street. Portraits of children by Simka Simkovitch to December 5; drawings "Characters from The Iliad" by James Reynolds, December 7 to 26.

Harlow, McDonald & Company, 667 Fifth Avenue. Drawings of hunting dogs by Ward Binks, and etchings and drawings of Scotch terriers

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VOLUME XXVIII

1931

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and other dogs by Maguerite Kirmse, through December.

Marie Harriman Gallery, 61 East 57th Street. Etchings by Picasso, through December.

P. Jackson Higgs, 32 East 57th Street. Paintings by Old Masters, through December.

Keppel Gallery, 16 East 57th Street. Exhibition of color prints, through December.

Kleemann-Thorman Galleries, 575 Madison Avenue. Paintings of clipper ships by Professor Alfred Jensen, through December.

F. Kleinberger Galleries, 12 East 54th Street. Special exhibition of Old Masters, through December.

Knoedler Galleries, 14 East 57th Street. Etchings and lithographs by Forain to December 5; drawings of the circus by Toulouse Lautrec, to December 12.

John Levy Galleries, 1 East 57th Street. Exhibition of terra cotta figures and figurines by Sheila Burlingame, December 1 to 15.

Macbeth Gallery, 15 East 57th Street. Lithographs by Stow Wengenroth to December 5; Small Figure Subjects by Ivan G. Olinsky, and Landscape Studies by Cecil Chicester, December 1 to 19; and Woodcuts by Thomas Nason, December 8 to 31.

Maurel Gallery, 689 Madison Avenue. Exhibition of French etchings, from Watteau to Picasso, through December.

The Milch Galleries, 108 West 57th Street. Portraits of twelve distinguished American women, by Leon Gordon, also paintings and etchings by Joseph Margulies, to December 5. Paintings by Major A. Radclyffe Dugmore and water colors of Mayan ruins, Yucatan, by De Leftwich Dodge; paintings by George W. Edwards, and a group of landscapes by modern American artists, December 7 to 19.

Montross Gallery, 785 Fifth Avenue. Bronze sculpture by Doris Porter Caesar to December 12; paintings by Agnes Symmers, December 14 to January 2.

Morton Gallery, 127 East 57th Street. Paintings by Maurice Brevannes to December 14; group exhibition from December 14 to 31.

Rehn Galleries, 683 Fifth Avenue. Paintings by Kenneth Hayes Miller and Charles Rosen, to December 5; water colors by Mrs. Forbes, December 7 to 19.

Reinhardt Galleries, 730 Fifth Avenue. Paintings by Old Masters, and contemporary French and American paintings, through December.

Valentine Gallery, 69 East 57th Street. Paintings by Joseph Stella, through December.

Wildenstein Galleries, 647 Fifth Avenue. Crayon portraits by Henry de Nolhac, through December.

Howard Young, 634 Fifth Avenue. A selected group of old and modern masters, through December.



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